THE BLIND IN MUSIC EDUCATION

OF THE SIGHTED

- Leonard Burford

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A report of a type C project

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by

LEONARD BURFORD

This project is recommended for approval

by the student's project committee

whose individual certificates of approval

are on file in the Advanced School

Gertrude P. Driscoll--Member of Committee

Lilla Belle Pitts--Member of Committee

James L. Mursell--Major Adviser

Approved by the committee

on the degree of Doctor of Education

Submitted in partial fulfillment

of the requirements for the degree of Doctor of Education

in the Advanced School of Education

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CHAPTER I

INTRODUCTION

Blindness, alone, need not be considered a major handicap; nor should it, necessarily, bar one from the teaching profession, provided a sufficient number of other factors are not unfavorable.

Teaching is an art in which a high degree of proficiency depends upon much study, very sincere effort, and a great deal of experience. Learning to teach without sight is, in comparison with learning to teach, a relatively simple matter.

Nature of the Project

This work is based largely on 18 years of experience of a blind teacher in the department of music of a liberal arts college. His teaching has been in the fields of piano, singing, choral work, music theory, music education methods, music history, and music literature. The experience of other blind teachers is relied upon for discussion of other areas. An effort is made to set forth the preparation, skills, and personal characteristics which are necessary in order that a blind person may teach effectively in the department of music of a college or university, or in the private studio.

From the point of view of the sighted student, the work of the blind teacher should be as little different as possible from that

of the sighted teacher. The student should, in fact, be able to forget that the handicap exists.

It is readily admitted that in all phases of teaching, problems which are peculiar to the Blind will be encountered. It is maintained, however, that adequate solutions to these problems are possible. In most cases the blind teacher may resort to any one of several solutions.

It is not claimed that the blind teacher can work most effectively unassisted by sighted people. Rather, it is recommended that he procure able assistance for specific parts of the work. Many institutions of higher education provide their professors with student assistants. Such an assistant is quite adequate for the blind teacher, and the work will differ only slightly from that for a sighted teacher.

Content

The material treated in the work is of three types: (1) some fundamental principles of teaching, and their application to the Blind; (2) the use of available materials and devices; (3) the use of new materials, devices, and methods herein recommended.

Some fundamental principles of teaching, and their application to the Blind.--There are principles of teaching which in their application, are in no way peculiar to the Blind; but without which, the problems of the blind teacher would be infinitely more difficult.

By far, the best way to overcome the handicap of blindness in teaching is to become an excellent teacher. If that is accomplished, it is believed that the specific recommendations herein made for the blind teacher will be of value. Otherwise, they will not.

The use of available materials and devices.--One of the results of modern education is the realization that a physical handicap need not prevent one from working in a normal way, and from providing for himself and others. Education, today, realizes that in every member of the human race there are imperfections and limitations of one kind or another, some of which are more obvious than others. Within the last century a great deal of noteworthy work has been done for the Blind in the field of writing and printing in tangible form. A great deal of literature and music has thus been made available. Many devices for facilitating the work of the Blind have been invented. Without all of this accomplishment, the road of the prospective blind teacher would be much harder and longer. It is very important for the blind teacher to know how to use wisely, and even creatively, all of this available material.

The use of new materials, devices, and methods herein recommended.--As a result of the above-mentioned 18 years of teaching experience, and of the present study, some materials, devices, and methods not hitherto in general use are recommended with the hope that they may be of value. If the blind teacher is ingenious, he

should be able to work out many ways and means of his own which will be equally valuable.

Aims

The aims of the study are three in number: (1) the helping of blind teachers, already in the field, to increase their teaching efficiency; (2) the making of a definite contribution to the education of the Blind; (3) the pointing up of implications in the situation of the blind teacher for the normal situation of the sighted teacher.

The helping of blind teachers, already in the field, to increase their teaching efficiency.--Teaching is a profession which cannot stand still. It is a living, moving thing which will either go forward or backward. Some teachers who claim to have had ten years of experience may have had only one year of experience ten times.

The teacher, in teaching a course for the second time, should rethink the material, clarifying and improving it here and there. A lecture delivered the second time, without having been so treated, will likely be less effective with the second class. The teacher may increase his efficiency by clarifying his material, and by improving his attitude toward students and his technique of teaching.

Improvement of the technique of teaching, in the case of the blind teacher, is an almost unlimited field. Better ways and means of achieving greater proficiency are always at hand for him who

dilligently seeks them.

The making of a definite contribution to the education of the blind.--The more evidence that can be given the blind student that it is possible for him to prepare himself for effective work, the greater the possibilities of motivating his work, of helping him to maintain high morale, and of protecting his mental health. The more thorough the assistance given him with regard to overcoming the handicap, and the more definite and genuine the training for specific work, the more likely he is to be successful when he gets out into the field.

On the other hand, however, the qualifications and standards which must be reached are high, and very difficult to achieve. He who would attain them should begin definite work toward that end as early in life as possible.

Very careful guidance should be given the blind student with regard to the selection of a vocation. Unless his qualifications and circumstances appear to be quite favorable, he should not be encouraged to enter the teaching profession. In addition to intellectual capacity, musical aptitude, and many other qualifications of a good teacher, the unlimited support of one's parents is a most vital factor. Without it, a blind student could hardly expect to secure adequate preparation. It is the parents who begin the edu-

cation of the blind child. It is they who are responsible, more than anyone else, for the molding of his character and attitudes. It is they who must assume great financial responsibility. The blind student cannot hope to provide any appreicable amount of his support, short of the completion of college, and possibly not then.

The student who aspires to be a teacher should know as nearly as possible what the field involves. He should know also, that after he has met the necessary qualifications, the securing of the first position will be a difficult matter. The private studio offers more encouraging prospects for the beginning teacher of music; although even here, the securing of pupils may be difficult until he has begun to establish a reputation.

It is hoped that the techniques of procedure recommended in this study will be of value, both as methods to be used, and as inspiration to other teachers to work out ways and means of their own.

The pointing up of implications in the situation of the blind teacher for the normal situation of the sighted teacher.--It is believed that the work will set forth a number of implications for the normal teaching situation. For example, neither the blind, nor the sighted teacher should expect the student to think with him in the abstract. Instead of merely talking about a series of chord progressions, the wise teacher will make it possible for the student

to see, and hear them also. The blind teacher should be particularly careful to make all explanations very clear, and to reach the student through as many avenues of approach as possible. The sighted student learns more readily when material is received through both eye and ear. The sighted teacher could clarify his work considerably, many times, by commenting while he is writing on the board. Such comment would be of great value if there happened to be a blind student in class, and it would facilitate the learning process for sighted students, particularly, since many times a clear view of the board is not possible from all parts of the room. The blind teacher will feel, very keenly, the need of understanding the student's point of view. This need is by no means peculiar to the blind teacher. Many other implications will be obvious throughout the course of the study.

CHAPTER II

PERSONAL CHARACTERISTICS OF THE BLIND TEACHER

Personal characteristics essential to good teaching should be definitely cultivated by the prospective blind teacher. Inasmuch as this study has to do mainly with characteristics which have direct bearing upon the work of the Blind, no elaborate discussion of the subject in general will be undertaken. The blind person will do well, however, to give careful consideration to the matter. It will suffice to say here, that he must learn to live normally with others.

According to Troyer and Pace, people having certain types of physical disabilities may be both acceptable and desirable as candidates for the teaching profession, provided they do not react emotionally to the handicap, or make people uncomfortable in their presence.[1] The question is admittedly a debatable one. The extent to which a physical disability impairs the personal appearance of an individual is an important factor. There are ways of minimizing such impairments, which will be considered in detail in a later chapter.

Acceptance of the Handicap

Complete acceptance of the handicap by the Blind person is a factor upon which his happiness and success depend to a great extent.

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[1] Maurice E. Troyer and J. Robert Pace, Evaluation in Teacher Education (Washington, D. C.: American Council on Education, 1944), p. 42.

Although deficiency of one kind or another is a common heritage of mankind, the acceptance of an obvious handicap is a difficult matter for the majority of people. It is a problem which will require a great deal of careful thought on the part of the individual himself, as well as his near relations.

There are two ways of viewing deficiency: one may either complain because it exists, or he may be grateful for the ability to offset it. Well might the widow in the days of Elijah have been grateful for the "handful of meal in the jar," and the "little oil in the cruse," rather than to have lamented the fact that she had so little. It did prove to be quite adequate.[2] What one does not have is far less important than the fullest possible use of the powers with which he is endowed.

The blind naturally divide themselves into two classes: those blind from birth or early childhood, and those blinded in later life. In the case of the individual blind from birth or early childhood, the problems differ radically from those of the individual blinded in later life. Both conditions have advantages and disadvantages.

<u>The individual blind from birth or early childhood.</u>—Parents to whom a child is born without sight unavoidably receive a great shock and serious disappointment. The child is confronted with a handicap more serious than blindness if he is not fully accepted. It is particularly difficult for parents to accept an obvious handicap in their own child: but the attitude they assume will be a vital factor in the child's acceptance of the situation later.

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[2] I Kings 17:12.

The problem of parents is somewhat less serious in some respects in the case of the child blinded after birth, since the cause is more easily determined. Wise parents will, in both cases however, strive diligently to assume a wholesome attitude toward the situation, and to guide the child in his thinking.

Parents, teachers, and counselors should know that there are two periods in the life of a handicapped individual which are most likely to be particularly difficult. They are early adolescence, and the time at which one begins his life's work. Fortunately, the child who is fully accepted and cared for normally will not feel the full impact of the meaning of a handicap until he reaches adolescence, at which time, he should have the most efficient and expert guidance possible. If he is guided safely through this period, he is quite likely to spend his years of college and professional training successfully and happily. In the beginning of his life's work, however, he will encounter many unforeseen difficulties.

<u>The individual blinded in later life</u>.—In the case of blindness which occurs in later life, adjustment is particularly difficult for the individual involved. Great difficulty is encountered in performing the tasks of everyday life until new means of orientation have been discovered. After the adjustment has been made, however, there are great advantages in having seen. The difficulty of acceptance on the part of near relations is great, but is somewhat reduced because of the fact that they are not involved in the cause of the condition. Both

the individual and those nearest to him must accept the situation if the best results are to be expected.

Social, economic, and personal difficulties involved in adequate adjustment.—An obvious handicap is likely to interfere with one's associating normally with other people. The little child may be unable to run and play; and other children may avoid him because he is different. Innocent frankness of little children often harms the handicapped child. A child of some nine years of age who had defective vision was hurt deeply by a playmate who said: "I'm sorry to say it, but Mother said we had better not get out our best toys while you are here; you might break them because you can't see." Difficulties, so far as normal association with friends is concerned, will reach their peak during adolescence, after which time, they will diminish speedily if successful adjustment is being made. An obvious handicap is likely to make marriage and family life difficult, and one may be deprived of them altogether if the handicap is of a hereditary nature. This deprivation is one of the most difficult to accept, but it too, can, and must be accepted. Proper adjustment will enable one to become a normal member of society, neither remaining aloof from his friends, nor becoming overly conspicuous among them.

In terms of economics, education for the obviously handicapped child is much more expensive than for the normal child. A great deal is being done today to provide such education, but even with all that is being done, parents having handicapped children are definitely under

obligations to provide necessary financial support; for many parents, to do so is difficult or impossible. The handicapped person will find it much harder than the normal person to earn a part of his sustenance during the period of his education. His preparation for his life's work must of necessity be as thorough as possible, which may result in his entering his work somewhat later in life than the average person. Even if he succeeds to a very great extent, there will most likely be somewhat less demand for his services than for those of his normal colleague of like achievement. In some cases he may receive less remuneration for his services. Particularly in the beginning of his work, he will have to work very dilligently in order to prove that he is capable in spite of the handicap.

Perhaps the chief personal difficulties lie in the mustering of sufficient courage to rise above the disadvantages, and the exerting of sufficient energy to overcome them. A great deal of courage, determination, and drive are absolutely essential.

The following story illustrates some of the difficulties encountered by a handicapped person: A veteran of world war II who had lost a foot became a taxicab driver. He found himself reacting unfavorably to any mentioning of the condition by his passengers. People were genuinely interested in the fact that an artificial foot could function so efficiently. He was very resentful, and suffered much because of questions that were asked. He finally chanced to pick up a blind passenger to whom he told his entire story, explaining particularly that

the artificial foot was just as efficient on the accelerator and brake of the car as was the other one on the clutch. The passenger attempted to assist him by explaining that he had the disability through no fauly of his own, that it was the price which he had been called upon to pay for the defense of his country, and that he might with pride and gratitude, give evidence that the artificial foot was efficient. His wife, who had accepted the situation to a greater extent than he, had told him the same thing.[3]

The difficulties of accepting a handicap and adjusting to it are real, and nothing will be accomplished by ignoring them. They must be faced honestly. Although they have been pointed up definitely and frankly, it is earnestly contended that they can be overcome by diligent effort on the part of all concerned. One's success and happiness depends to a great extent upon his full acceptance of his lot in life, whatever that may be, together with full use of all of the powers with which he is endowed. He who accepts his disability does not react unfavorably either to the condition itself, or to the natural interest of people in the devices used in overcoming it. In the cases of the Blind, people will manifest a great deal of interest in the Braille system, in watches to be read by touch, in guide dogs, and in many of the methods used in minimizing the handicap. Valuable contacts are often made by friendly and courteous explanation of these things.

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[3] The writer was the passenger of the story.

Obligation to Society

The blind person must strive to see himself in the proper light as a member of society. His obligation to society is fully as great as that of anyone else. It should be the privilege of every individual to serve his fellowman, and in so doing, to provide for himself and his dependents. The blind person should feel that society owes him this opportunity, and no more. It owes him exactly as much as it owes anyone else. Society must work in different ways with different people, in order to provide them with the privilege of self support. Today, perhaps as never before, this obligation is being met by the people of America. The favorable attitude of the public toward handicapped workers, together with considerable scien-

tific advancement in their behalf, makes it possible for people to work efficiently now who could not have done so a half century ago. This consideration increases the handicapped person's obligation to society.

Challenge to Independence

If the blind person is to live normally, he must cultivate the ability to do as many things for himself as possible. The blind child can learn to do things for himself as readily as the sighted child; but the person blinded in later life will find the problem slightly more difficult. Ordinarily, if ingenuity is exercised, several solutions are available for any problem encountered. A number of problems, together with at least one solution for each will follow:

Dialing telephone numbers.--Telephone numbers may be dialed quickly and correctly by counting from both ends of the almost complete circle of holes in the dial. If the number is "1-4," inclusive, it may be located by placing the corresponding number of fingers of the right hand in the holes beginning with "1." If the number is "5" or "6," the index finger skips either one or two holes. The fingers may be used similarly in locating "8-0." "Seven" or "6" may be located by skipping either one or two holes. If successive numbers are near the center of the dial, such as "6, 4, 5," one

may simply count backward two holes from "6," and forward one hole from "4."

In large cities where letters of the alphabet are also used in dialing different exchanges, there are three letters in each hole beginning with "2," and ending with "9." The letters "Q" and "X" are omitted. All one has to do is to place the index finger in "2" and say the alphabet at the rate of three letters per hole, Dialing the letter he wishes when he gets to it.

Telephone numbers may be recorded conveniently in Braille, on three by five cards which may be arranged in alphabetical order and fastened together with a brad. Holes for the brad may be made by the use of a paper punch. Additional cards may be inserted in their correct alphabetical position at any time.

Identifying articles of clothing.--There are many ways of identifying articles of clothing. Quite frequently, marks occur incidentally, such as texture of material, and number or type of buttons.

An excellent method of marking ties is by means of tape bearing the name of the owner. Such name tape may be secured through one's clothing store. The tape may be sewed on the inner side of the ties in different positions following some logical system. On ties to be worn with dark suits exclusively, the tape may be sewed near

the large end. It may be sewed in the middle of ties that would match suits of any color, and at the small end of those to be worn with light suits. If further identifications are necessary, the tape may be sewed on crossways or at an angle.

Shoes may be identified by the use of round, and flat laces. It is not likely that one would have more than two pairs of shoes that are identical with the exception of the laces.

The handling of money.--Perhaps the best solution to the problem of handling currency is the limiting of one's use to one, and five dollar bills, and keeping the ones in one billfold and the fives in another. Should it become necessary to handle bills of other denominations, they may be folded differently for identification.

Coins are easily distinguishable. Dimes, quarters, and fifty cent pieces are rough around the edges, whereas nickles and pennies are smooth. The handling of coins is facilitated by the use of a purse containing a coin holder.

Miscellaneous problems.--Drugs and cosmetics may usually be identified by their container. Safety pins, staples, paper clips, scotch tape, and rubber bands are often very convenient for marking items.

It is very important for the blind person to learn to do his own writing. Chapter IV contains a full discussion of this problem.

Extent of independence.—Although the blind person should not impose upon society by expecting and accepting special favors which would place him unduely under obligations, which would cost the donor a great deal, there are certain favors which are better accepted than rejected, such as assistance across streets, the opening of doors, the locating of addresses, and the like. The people of America are very kindhearted and generous in their willingness to give assistance where it is genuinely needed, and they would tend to be embarrassed if their offers are rejected, particularly, if the blind person is in any way discourteous. Furthermore, the cause of the Blind in general may be injured by such rejections. People who offer these small, but very helpful kindnesses do not wish to be repaid for them. The only obligation placed upon the blind person is to be sure to express his gratitude, and to take advantage of every opportunity to do like favors for others.

Social Bearing

The blind person should cultivate the ability to be at ease in any situation in which he finds himself where association with people is involved. The person who has had normal training at home and at school will not find this difficult. Should an individual find himself deficient in this respect, there are many ways of improving oneself, a number of which are discussed in this study.

Personal excentricities which are neither caused nor affected

by blindness are often sharpened by it in the thinking of many people. For this reason, the blind person should be especially careful to avoid undesirable tendancies. Cultivation of the characteristic of being very considerate of others will be of great value in his living successfully with his fellowman.

Table etiquette.--Table etiquette is oftentimes looked upon, both by the Blind and the Sighted, as somewhat of a problem for the Blind. The blind person needs no more than the normal background of training and experience, however, to render it, at most, an insignificant one. Under ordinary conditions, with the possible exception of having someone serve his plate, the blind person will need no special assistance. It is not necessary that meat be cut for him, or that he be assisted in locating food on the plate. The blind person will do well, however, to accept graciously whatever assistance is offered by a host or hostess, not being overly specific with regard to the type of assistance he would prefer.

After all has been said, the blind teacher is likely to be successful who is able to live and work in such a way that his sighted associates will not be conscious to any great extent of his disability.

CHAPTER III

SOME PRINCIPLES OF TEACHING APPLICABLE TO ALL PHASES OF THE WORK

It is very necessary for the blind teacher, in the beginning of his work, to give careful attention to the matter of sound principles of teaching. He who is able to master such fundamentals to an appreciable extent will have little difficulty in mastering special techniques made necessary by a physical disability. It is believed, therefore, that it is appropriate at this point in the study to call attention to a few of these principles. Many volumes dealing with this material have been written; and it is recommended that the reader extend his study far beyond this chapter. No more can be accomplished in one chapter than the mere pointing out of some important principles.

First Aim of Teaching the Building of Character

Subject matter, from the point of view of true education, is only a means to an end, the end being the building of character. The effect of one's teaching upon the character and personality of the learner is of much greater importance than the contribution that is made to his store of knowledge. This philosophy makes great demands of the teacher; for if the goal of character building is to be achieved, the teaching must be of very high quality. The way in which

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the subject matter is handled is of great importance, however. If music is the subject to be taught, and the teaching fails to get results musically, any character building qualities which it may have aside from music will be minimized or nullified.

"Music has an enriching and creative mission for democracy in bringing man more closely face to face." [1] If American democracy is to survive, education is going to have to give more and more attention to those traits of character which make for good citizenship. People must know better how to live with one another, and how to serve one another. One of man's greatest privileges is serving his fellowman. "He that is great among you shall be your servant." [2] Democracy automatically places great responsibilities upon those who have had great opportunities.

Good teaching is a wholesome thing for the learner in the matter of character building; whereas poor teaching is detrimental, sometimes even to the point of causing maladjustment.

A Deep Interest in People

In the consideration of teaching as a vocation, the attitude of an individual toward people is a very significant factor. The teacher must be charitable toward the failures, weaknesses, and shortcomings of the student, realizing that these qualities will always be present, and looking beyond them to the potential powers

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[1] James L. Mursell and Mabelle Glenn, Psychology of School Music Teaching (New York: Silver Burdett and Company, 1931), p. 368.

[2] Matthew 23:11.

which may be brought out under ideal conditions. The teacher can be highly instrumental in bringing out the best there is in a student, and to render such service is certainly one of his greatest sources of compensation. Democracy recognizes the worth of the individual. The teacher who realizes and appreciates this worth will find it easy to make his interest in people a living and vital thing. The greatness of the privilege of working with people cannot be over estimated. He who does not find it possible to feel thus, and to cultivate such an interest in people should select a vocation other than teaching. Interest in one's subject is important, but it cannot compensate for lack of interest in one's students.

Teaching Music in Terms of Musical Growth

Teaching music in terms of musical growth will do more than any other one thing toward eliminating the problems that are peculiar to the blind teacher. By teaching in terms of musical growth is meant approaching the problem of learning music through music itself with an ever increasing understanding of the meaning of the music.

Student needs.--It will be much easier for the student to work in terms of his own needs if the approach is through music itself, rather than through some type of preparatory exercises. Although it is admitted that in many cases it is difficult for the student to define his needs clearly, an important part of the teacher's work is the giving of guidance in this respect. Only when the student

is working in terms of his own needs will there be adequate motivation. There is a great deal of difference in the student's practicing an hour a day because it is required of him, and his working until he has solved the problem at hand, because that in so doing he satisfies some vital need in terms of human values. He may find in his music a needed outlet for self expression, a definite approach to the beautiful, or a means of cultivating valuable friendships. These, or other like goals, may serve as powerful factors in motivating his study.

Transfer of training.--By transfer of training is meant the ability to use a skill in an area other than that in which it was acquired. Many teachers have sought to impart musicianship through a great deal of purely technical material, thinking that if a student practices scales, arpeggios, and other exercises for hours at a time, that the skill so acquired could be transferred to music itself. Unless insight and understanding are present to a great degree in such practice, the amount of transfer is negligible.

Two theories with regard to transfer have been advocated: (1) the theory of formal discipline; and (2) the theory of transfer through identical elements. The formal discipline idea is illustrated by the belief that the study of higher mathematics will develop one's powers of reasoning; and the theory of transfer through identical elements, by the belief that the practice of scales on the

piano will enable one to play scale passages when they are encountered in musical compositions. The latter theory is more plausible than the former, although, even in it there are some obvious fallacies. Elements which are thought to be identical are often found upon close examination not to be, and even if they are, there is great advantage in solving a problem in its natural setting. Scale passages in pieces are seldom exactly like scales practiced as exercises. They may ascend or descend without returning, or they may begin and end on a tone other than the tonic. This is not an argument against all scale practice, in fact, some is definitely recommended, but with definite understanding of the purpose involved. The purpose will differ somewhat in the case of different instruments, but so far as the piano is concerned, the chief benefits derived are familiarity with the different keys, ability to play scale passages musically, and last--and least--some technical facility. Scale practice does not provide as much technical development as some have thought, because the fourth and fifth fingers, which are weak and need strengthening most are used very little. Regardless of the amount of proficiency which has been acquired in the playing of scales, a scale passage in a piece will have to be practiced in its natural setting before it can be executed successfully.

The musical approach.--From the lowest to the highest level, it is music that must be taught rather than piano, violin, clarinet, or what have you. Everything that is done with the student should

aim at making music more meaningful to him. The child in his very first lesson, instead of being taught names of keys, values of notes, location of notes on the staff, or finger exercises, should be taught a bit of good music. He may begin by singing a tune which he will be taught by rote to play upon his instrument, and from which he will derive musical satisfaction. He may perceive its rhythm through appropriate physical movements such as clapping.

It is well to think of musicianship as musical mindedness, or musical responsiveness which develops and unfolds throughout the life of the musician. Outstanding examples of such musical insight are found in the accomplishments of some of the world's great musicians and composers. Mozart is said to have written down the "Allegri Mass" at the Sistine Chapel after having heard it twice. The score was not allowed to be made public.[3] Liszt is said to have requested that a page be turned after he had played only half of the music on it, saying that he had already seen all that was on it.[4] Musical insight or understanding is the only possible explanation for such feats. It is readily admitted that the average student will not be able to think to the extent of Mozart and Liszt, but the process will be the same.

The same principle of approach is being applied in a number of fields other than music. It is now known, for example, that a knowledge of grammar does not necessarily insure clearness of style

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[3] Sir George Grove, Dictionary of Music and Musicians (New York: Macmillan, 1911), vol. 1, p. 217.

[4] Amy Fay, Music-Study in Germany (New York: Macmillan, 1896), pp. 213-214.

in writing and speaking.

Musical growth, according to Mursell, is a process which proceeds from crudeness to precision, or from vagueness to clarity.[5] An important factor in musical development is the getting of an overall view of a task in the very beginning. When a piece of music is approached for the first time by the student it is good, if possible, for him to hear it played. He then should play it all the way through, not stopping to work out difficult passages. Errors are not harmful so long as development is taking place. The first playing will be vague, but as the learning process progresses clearing of the difficulties will be evident. There is likely to be great variation in the difficulty of the problems encountered, and many methods of attack may be applied to them. It will be found that 15 minutes of thoughtful work on a difficult passage will be worth 10 times that much spent in thoughtless repetition. Many times the student will find that as soon as a problem is clearly thought out it is solved. Some problems will require drill in the form of repetition, but when this is necessary, great care must be taken to do it thoughtfully, and to grasp the meaning of the music. The only harmful errors in practice are those which occur because of lack of comprehension of the meaning of the music.

Musical development comes about as a result of a great deal of musical activity of all kinds. It can well be a part of the

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5 Much of the material of this chapter is based upon lectures of James L. Mursell in courses in Educational Psychology Applied to Music, Teachers College, Columbia University, summers, 1948-49.

teacher's work to aid the student in his listening. In the case of the child, the home should be encouraged to provide suitable recorded music. Listening to radio programs and attending concerts should be encouraged. As much opportunity as possible should be afforded the student for performance. One of the richest rewards of music study is the outlet it provides for self expression.

Through hearing, performing, composing, and participating in music in every possible way, one grows musically. Bach educated himself musically by studying, practicing, playing the organ, teaching, writing oratorios, suites, preludes and fugues, inventions, and chorales.

Technique.--One of the most vital problems of music education is the development of technique. By technique is meant the ability to express oneself musically through a given medium. Mursell and Glenn liken the problem of technique to the lion in the path as seen by Christian and Faithful in John Bunyan's Pilgrim's Progress. Upon close inspection, the lion was found to be chained. Some teachers surrender to him by making technique both the means and the end; some flee from him by ignoring him completely; while others, by making appreciation both the motive and the goal, and through it mastering technique, get on the lion's back and ride him away. [6]

In the acquiring of technique there must be a specific point

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[6] James L. Mursell and Mabelle Glenn, Psychology of School Music Teaching (New York: Silver Burdett and Company, 1931), pp. 233-35.

of view, or center of control. Many times the mistake is made of centering the attention on the movement required to produce a certain effect, or on isolated fragments of the process involved. There is but one logical point of view, and that is the musical phrase to be played, or the musical idea to be expressed.

A vivid example of point of view, or center of control is seen in the athlete who performs the feat of walking a tight wire. His eyes are not focused on the wire, nor on the dangers apparent if he should lose his footing. They are definitely focused on the goal to which he is going.

The student must receive help in connection with how, and upon what to concentrate. After this has been accomplished, it is time to study the movement involved in executing his technique. There must be an easy action pattern, in which tension does not work against tension; and there must be economy of movement. Unnecessary movement hinders rather than helps. A great deal of study may well be given to the action of the body in playing an instrument. It is difficult to know just what does happen. Two things are known definitely, however. The action of the expert often runs counter to the generally accepted rules; and the teacher should be very careful to avoid any kind of set routine. There is no such thing as an ideal teaching formula. In view of the fact that one plays with the whole body, analysis should not be localized to too great an extent. Tension

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in the wrist and the elbow may be the reason for lack of smoothness in an arpeggio passage. If every technical problem is approached intelligently as one of musical expression, the movement and co-ordination are most likely to result in the right kind of action.

The subject of relaxation is one about which there is a great deal of misunderstanding. Freedom in the playing of an instrument is not complete relaxation. One cannot perform any positive action while completely relaxed.

Technique is much more than a matter of habit formation. In fact, the acquiring of skill often means the breaking down of habits, or the freeing of oneself from them. Before every public performance the musician must make sure that the material to be performed has been lifted from the level of habit to that of intelligence. Following the path of least resistance, practicing with little or no thought can easily reduce the playing of a composition to habit, and habit utterly fails the performer when he is under strain.

In summing up the matter of technique, it may be said that, correctly speaking, technical development is musical development. When material designed purely for the development of technical facility is used the student should have a very clear understanding of why it is used, and should be able to derive musical satisfaction

from it. For the average student who plans to use his music avocationally, technical development should be for the most part through good music itself. For the student who is destined to become a professional musician, the wise use of a limited amount of purely technical material is possible.

Reading.--Another problem which causes much concern is the matter of reading. The importance of proficiency in music reading cannot be over emphasized. History indicates that many of the world's great musicians acquired this skill early in life. The student whose reading is inefficient is deprived of much of the pleasure which should result from music.

Efficient reading results chiefly from musical insight. Many people have attempted to teach reading by drill on the names of notes, and the location of notes on the staff, but little is accomplished by such procedure. Insight comes about as a result of meaningful music study. Participation in music and experience in music making should precede instruction in reading.

In teaching reading, a phrasewise approach should be employed from the very beginning. The pointing out of individual notes for the student should be avoided, as should the use of a movable note on a staff. Music should be conceived from the beginning as a moving, flowing thing. One among many limitations of the score is its in-

ability to convey this meaning. Notes on the staf marks between which something important must take

In spite of its limitations, the staff, as over a period of many centuries, is a device of noteworthy ingenuity. It suggests highness and lowness of pitch, largeness and smallness of intervals, and in many other ways is an excellent agency for the developing of musical mindedness.

The musical initiative of the student may be employed to advantage in teaching the score. The writing out of any kind of original compositions or arrangements is very profitable.

Rhythm.--"Rhythm must be taught and learned in a musical setting and as a factor in total musical expressiveness and significance." 10

A young teacher who attempted to solve the problem of rhythm for a child by cutting an apple in representation of note values was disappointed when no improvement was observed. Regardless of the fact that such an experiment might have value as a lesson in arithmetic, it had no connection with the child's musical experience, and therefore, fell short of its aim.

Rhythm is acquired through large free bodily movements which are made in direct response to music itself. The rhythm of occi-

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10 James L. Mursell, Music in American Schools (New York: Silver Burdett and Company, 1943), p. 203.

dental music, according to Mursell and Glenn, is a phrase rhythm superimposed upon a beat or takt.[11] Therefore, the student should learn to respond by clapping, stepping, or some other large free movement to both of these rhythms. The phrase rhythm involves one clap per note of the melody of the phrase; whereas, beat rhythm involves one clap per metric beat. Phrase rhythm should come first, since measure bars are arbitrary landmarks placed in the music for convenience, and many times interfere with its flow.

Time comes from rhythm, not rhythm from time. Time has to do with mathematical values; rhythm, with the flow of the music. The large movements of the body tend to function as does the pendulum of a clock. Movements as small as the patting of the foot, or the tapping of one finger stop short of this function.

In view of the fact that the playing of an instrument limits one in his physical movement, song with appropriate movement should be resorted to very freely in all music study. The mathematical values involved should be taught only when the student is well on his way to the feeling for rhythm.

In the teaching of all phases of music, it is the mechanistic approach that must be avoided. "The right approach" says Mursell, "is the one that will get you to your goal with a minimum of detours."[12] That approach is the musical approach.

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[11] James L. Mursell and Mabelle Glenn, Psychology of School Music Teaching (New York: Silver Burdett and Company, 1931), p. 178.

[12] James L. Mursell, Music and the Classroom Teacher (New York: Silver Burdett and Company, 1951), p. 41.

CHAPTER IV

SOME ESSENTIAL SKILLS

There are certain skills, both in and out of the selected field, which should be acquired by the blind person who expects to teach. These are of such a nature that they should receive attention as early as possible in the education of the individual. The skills considered in this chapter, if possessed by the blind person to a considerable extent, will go far toward helping him to live normally.

Public Appearance

One's ability to appear well in public, whether in the capacity of leader or layman, is a vital factor to his success. The prospective teacher must prepare himself for leadership.

Appearance of the eyes.--In many cases of blindness the natural appearance of the eyes has been so impaired that it is not possible for them to appear normal. Science has made a great deal of progress in behalf of such cases. If the eyes have been removed, appearance can be restored to a great extent by the use of artificial eyes; if not, a great deal can be accomplished by the use of glasses with varying tints and shades. Very dark glasses label one as "blind," but even that is better than leaving the eyes noticably unnatural. In the selection of glasses, the services of a competent oculist

should be sought, and nothing should be spared in securing a maximum of style and smartness of appearance. Considerable tinting can be resorted to without attracting undue attention, since tinted glasses are worn by many sighted people. The blind person should be very careful to make sure that his glasses are always clean. It is good to polish them every time they are put on, taking care not to touch the lenses with the fingers after they have been polished.

If the eyes are physically normal, but because of lack of sight they fail to focus properly, the assistance of a competent teacher of speech and dramatics should be sought. In fact, the assistance of such a teacher is quite important to the Blind in many respects. The blind person should not attempt to function in public capacity without such assistance. Usually, the matter of eye focus can be adjusted easily, simply by bringing it to the attention of the individual, and working with him until it becomes natural.

Strange as it may seem, the eyes of the partially, or totally blind person who has had partial or complete vision, continue to perform vital functions of orientation. This subject is deemed sufficiently interesting and important for discussion at this point.

Skill of any kind evidently involves not only those organs which actually perform the act, but the entire body, or should one say, being. Even listening to music affects the physical body to a

marked degree.[1] Seeing is thought of in terms of the eyes, because it is they which actually make the physical contact, but the whole being is involved to such an extent that the act really centers in the mind. It actually amounts to the complete function of perceiving.

The perceiving of the blind person differs from that of the

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[1] James L. Mursell and Mabelle Glenn, Psychology of School Music Teaching (New York: Silver Burdett and Company, 1931), pp. 259-60.

sighted person only in that impressions are transmitted to the mind in different manners. As soon as these transmissions have been completed, the eyes become important in the thinking of the individual in the matter of orientation. It is they which seem to take hold of the surroundings. The blind person is hardly conscious of not seeing everything until his attention is directly called in some way to the fact that he is not. To what extent this is true in the case of one who has never seen would be difficult to say. A very large per cent of those designated as blind either have partial vision, or have had partial or complete vision in the past.[8]

In the absence of vision, impressions are transmitted to the mind through the senses of feeling and hearing. Those transmitted through feeling would include impressions received through the hands, feet, or any other parts of the body, certainly not excluding the eyes, which are very sensitive organs so far as feeling is concerned. Also included in this category would be impressions received through canes and guide dogs. The light of the sun is felt so definitely, that from a psychological point of view, light perception is always present. One is able to determine quite accurately whether the weather is fair or cloudy, whether it is day or night. A bright sunny day gives exactly that impression, with no suggestion whatsoever of darkness. On the other hand, when night arrives it does become dark.

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[8] According to the American Foundation for the Blind, 15 West 16th St., New York, 11, New York, no statistics are available indicating the per cent of the Blind who see partially, or have seen.

Impressions received through hearing include descriptions given by other people, various incidental sounds of which the blind person makes use for purposes of orientation, and acoustical impressions received through the ears. All solid objects emit sound waves which are picked up by the ears of the blind person. This power is in no way peculiar to the Blind, but it remains so dormant in the sighted person that he is hardly conscious of its existance. To the blind person, however, it is almost as vivid as vision itself, particularly where the surroundings are familiar. By it he is able to determine the size of rooms, the location of doors, passage ways, streets, and buildings.

When all of these impressions of feeling and hearing are combined, the illusion is so strong that perception is taking place in the normal way so far as the eyes are concerned, that the eyes seem to assume their normal function, aside from the literal transmission of impressions. Perhaps this explains in part why it is possible for a blind person to execute wide skips on the piano keyboard, or even to master the technique of the xylophone, which is touched only by mallets, thus requiring an absolute sense of distance and direction.[9] The blind pianist perceives his keyboard as definitely as does the sighted pianist, and thus their problems differ only slightly.

The sighted person in walking a girder, to carry the illustration of the athlete a little further, will rely to a great extent upon his eyes in maintaining his equilibrium. There would be practically no difference in the problems of the blind, and sighted person in walking a girder. Both would center their attention on the goal at the end toward which they were going. If the girder were lying on the ground, where no danger would be encountered should the footing be lost, the blind person would walk it as readily as the sighted. If it were elevated, only the daring in either class would make the attempt. The center of control would be the same.

The student must receive help in connection with how, and upon what to concentrate. After this has been accomplished, it is time to study the movement involved in executing his technique. There must be an easy action pattern, in which tension does not work against tension; and there must be economy of movement. Unnecessary movement hinders rather than helps. A great deal of study may well be given to the action of the body in playing an instrument. It is difficult to know just what does happen. Two things are known definitely, however. The action of the expert often runs counter to the generally accepted rules; and the teacher should be very careful to avoid any kind of set routine. There is no such thing as an ideal teaching formula. In view of the fact that one plays with the whole body, analysis should not be localized to too great an extent. Tension

Platform deportment.--In order to make proper audience contact, the blind person must appear to see his audience as would a sighted person, and must include the whole of it in his field of vision. From the prededing discussion of visual perception, it is obvious that this field of vision is much more real than many might think. The size of an auditorium may be determined rather accurately acoustically, but it is also a good plan to walk about in it before making a public appearance. If it is not filled with people, the

blind person may have someone tell him in which sections the people are seated. The suitable amplitude for the voice, instrument, or choir may also be determined acoustically.

The stage deportment of the blind person should be free and easy in every way. His posture should be correct; and he should be free from mannerisms resulting from unnecessary movement. All of this is a matter of growth which will continue throughout a lifetime. In fact, one's manner of conducting himself in any respect, should never be allowed to become static. Failure at any of these points on the part of a blind person is likely to be attributed to the handicap, and taken into account somewhat more by the public, than in the case of a sighted person.

Rugs may be used to great advantage by the blind person in finding and maintaining his correct position on the stage. If he wishes to walk onto the stage unassisted, a narrow runner of carpet may be used. With a little practice, he will be able to walk on such a runner with complete assurance. If one is speaking or singing, and the acoustics of the auditorium are such that he should not stand on a rug, the rug may be placed between him and the footlights. There, he can feel the edge of it occasionally with his feet. If considerable freedom is desired on the stage, a long rug may be used. A blind conductor will find a rug very advantageous. It will enable him to know his exact distance from his organization, and in case

of radio equipment, he will be assured of remaining at a safe distance from microphones. It also assures him of his position in relation to his organization, and to the audience as well, when the program must be announced.

Speaking.--Unfortunately, many musicians speak ineffectively. The personality is reflected to a very great extent in the quality of the voice, and in the way in which one is able to express himself in speech. Blindness obviously increases one's need of being able to speak well. This ability, like many others, is one that is acquired over a period of years, and is the result of definite effort and a great deal of experience. Formal study of speech in class, or in private lessons is definitely recommended.

Facial expression.--The best approach to the problem of facial expression with the blind person is through genuine feeling of various emotions. If a blind person is observed without his knowing he is under observation, his face, like that of a sighted person, will be found to reflect his mental state. True expression is that which comes from within. The speech instructor should experiment with the blind person by suggesting to him situations which will produce various emotions. The student may read selections of poetry or prose, play upon an instrument, or sing, attempting to feel deeply the mood of the literature or music, and observing through his feelings, the facial expressions which are produced. The old English

ballad "When Love is Kind" is an excellent song with which to work. In working with the teacher, and in practicing, sing the song, letting emotion have full control. This song expresses several different emotions. After the expressions produced by each have been carefully observed, sing the song without being dominated by the emotions, but continue to let the face reflect the moods. When singing in public, one is not dominated by emotion, but rather, by clear thinking. The feeling is then transferred to the listener. This distinction should be kept very clearly in mind. In public performance, the singer, realizing that the listener is getting his message, does the thing, as a result of his clear thinking, which will cause the listener to feel. When this has been accomplished, the face will show more animation than ever. The blank expression on the face of either the blind, or the sighted amateur results when he is dominated by the emotion of fear, and is singing his song as a result of sheer establishment of habit.

By giving attention to these, and other like problems, the blind teacher should be able to appear as well in public as his sighted colleague.

Writing

First of all, the blind person will find it necessary to write for his own benefit. It would be practically impossible for

one to function effectively in the world of today without the ability to write down many things. There are memoranda, telephone numbers, and many other items of everyday living, to say nothing of notes that must be taken, and other writing that must be done in connection with a college and university course of study, and a teaching career. For all of this work, the Braille System, which will be discussed fully in Chapter V, meets the need quite adequately.

It is also very necessary for the blind person to write for the benefit of others. By the use of available devices which will be discussed in Chapter V, a blind person may be taught to write legible script. Inasmuch, however, as the typewriter offers such an ideal solution to this problem, the only absolutely essential use of script is the writing of one's signature. It is recommended, however, that the Blind be taught script somewhere in the course of their education.

It is a very easy matter to affix one's signature to a letter before it is removed from the typewriter. When the letter is elevated 6 single spaces above the last typed line, it may be signed on top of the platen with a fountain pen. When the letter is elevated 4 single spaces, the name of the writer may be typed. The signature will then appear between the last line of the letter, and the typed name. It is possible that there might be slight variations in different makes of typewriters, or in portable and standard machines. The assistance of a sighted person should be secured in learning the

technique. A lifetime fountain pen of a standard make is the best instrument for signing to be used by a blind person. Adjust the pen to the correct position with the left hand, use a piece of kleenex to remove any ink that may have got on the fingers, then use the left hand for guiding, being careful not to touch the signature. Papers of any kind which must be signed out of the typewriter may be placed in a script guide by a sighted person. The script guide, which will be discussed in Chapter V, is a device of great value.

Use of the typewriter.--Nothing is more important in the education of the blind person than that he learn to use the typewriter proficiently. It is possible, perhaps, for the blind person to master every problem of typing with the exception of erasures. If the person is well trained in accuracy, the lack of ability to erase errors will not be a serious handicap.

The counting of spaces offers an easy solution to many of the problems which arise. A measure such as a small block of wood may be used for adjusting the paper guide so that the edge of the paper will be on zero. On machines using pica type, there are 10 spaces per inch, and on those using elite type, 12. The margins may be set at the desired points by counting spaces. A heading may be centered by spelling out the words in it, and depressing the space bar once for each letter, and once for each space between words. After this has been done, continue to space to the end of the line, counting

the spaces. Divide this number by two, and after returning the carriage to the beginning of the line, count off the number of spaces obtained by dividing by two, and type the heading. It will be perfectly centered between the margins. This operation, after a little practice, can be executed as quickly as counting from the center line of a guide sheet.

Many incidental landmarks on the typewriter may be used to advantage. At about line 20 on the sheet, calculated on the basis of double spacing, the paper will disappear below the paper rack at the back of the machine. One need not keep account of lines until the paper reaches this point. At which time, he should write down in Braille "20," or "20p," standing for "20 plus," if the paper happens to be in the position between lines 20 and 21. He should continue to write down, in Braille, the number of each line when it is completed. The last line on the page should be 25, or one single space above or below. It is then an easy matter to add footnotes.

It is possible with the help of a sighted person to work out formulas for filling out any kind of printed forms with the typewriter. Such formulas, when worked out, should be written down in Braille. There are always plenty of landmarks on a typewriter from which one may count spaces, either vertically or horizontally. On many machines, a part of the line finder scale extends slightly above the type guide, with which the top of the paper may be aligned when the first

typed line is at 2 single spaces from the top. This is a very sure landmark for setting the paper in the machine.

The following is a convenient method of handling one's checking account: Checks may be recorded by number in a small Braille loose leaf notebook. The balance, and the name of the person to whom the check is written should be recorded with each check.

The formula for writing the check with the typewriter will vary with check forms from different banks, but it will be somewhat as follows: Place the check in the machine at the extreme left side. Align the top of the check with the top of the line finder scale referred to above. Write the number of the check one space from the left margin. Write the month and the day 38 spaces over, and the year, 59 spaces from the left margin. Elevate the check 6 single spaces, returning the carriage to the left margin. Write the name of the payee 5 spaces over, and the amount of the check in figures 59 spaces over. Elevate the check 2 single spaces, returning the carriage to the left margin, and write the amount of the check in words, beginning at the margin. A line of hyphens should extend from the last word to the end of the check. Remove the check from the typewriter, place it in a script guide and sign it with a founten pen at the bottom, beginning about the middle. This formula is worked out for elite type. Each individual should work out his own formula, with the help of a sighted person, to correspond with the check

form from his bank, and with his typewriter. A Braille number may be placed at the left end of the check, reading from the left end, so that the blind person may identify it when it is returned. The Braille number corresponds to the typed number on the check, and to the number in the notebook. This plan should be discussed thoroughly with one's banker before checks are issued.

One may save himself a great deal of space counting by setting the tabulator in keeping with his needs. Practically every item in the above formula may be handled with the tabulator.

It is necessary for the blind typest to shut himself away from distractions. It is a very easy matter to lose one's bearings, and forget what word was written last. When this happens, the only solution is to summon the aid of a sighted person. If no sighted person is available, the last resort is to discard the page. A few such experiences may be valuable discipline.

A rather rigid routine should be established and maintained. Always space immediately upon completing a word. Always write down in Braille the last word typed when stopping. Always write down in Braille the last word typed on a page. If a word must be looked up in the dictionary, type right to it before leaving the typewriter. Check all adjustments on the machine before beginning to type. Be sure that carbon paper is not wrinkled or folded. A very small

piece of scotch tape placed on the back of the carbon paper in the upper right hand corner will insure its being inserted correctly. This routine, or one similar to it, will greatly reduce the chances for errors.

Musical Hearing

An absolute essential for the blind teacher of music is the ability to hear music rather acutely. This is a function which must be developed throughout the course of one's education. Particularly, in the case of the blind student should it be given most careful attention. The student should be helped to realize its importance, so that he will do all within his power to develop it in himself. The blind teacher of any phase of music must have his hearing developed to the extent of a proficient choral conductor. Only the choral conductor among sighted musicians must rely wholly upon his hearing to determine whether the music is being executed correctly.

The hearing in the prospective blind teacher should be developed to the extent that he is able to read a Braille score and know exactly how the music will sound before it is heard. This ability should extend even to music of an unusual nature. The ability to hear music and write it down in Braille should be possessed to a somewhat lesser degree. Furthermore, one should be so familiar with the styles of such composers as Bach, Handel, Haydn, Mozart,

Schubert, Beethoven, Schumann, Chopin, Mendelssohn, and Brahms, that he can detect a very large per cent of the errors commonly made by students, whether or not he knows the specific composition being played. In cases of more modern compositions, careful study of recordings should enable him to detect errors. If the hearing of the blind teacher is properly developed, he will be able to make much of the preparation for his teaching by listening to recordings.

The teaching repertoire of the blind person would be entirely too limited if it did not extend far beyond those compositions which he has memorized. In fact, for some unknown reason, one feels many times that he teaches material which he has not played fully as well as that which he has.

The blind teacher must also rely to a great extent upon his hearing for the detecting of incorrect fingering and position, as well as poor tone quality. Incorrect fingering and position usually show up in poor phrasing, or lack of smoothness in execution. The well trained ear of the blind teacher should be a great boon in working for good tone quality.

Although college and university courses in ear training, sight singing, and dictation tend to sharpen one's acuteness of hearing, foundations for it must be laid much earlier. Therefore, in the very beginning of the music education of every student, his hearing should receive most careful consideration.

CHAPTER V

USE OF AVAILABLE AIDS FOR THE BLIND

The nineteenth and twentieth centuries have seen great advancement in the education of the Blind; and with this advancement have come many inventions and discoveries which go far toward making it possible for the Blind to live normally. Not only should the blind person acquire the necessary technique for using these various devices, but he should be alert for opportunities to adapt them to his particular problems. Without many of these aids, the status of the Blind today would be very different.

The Braille System

The system of embossed writing and printing known as Braille was designed by a Frenchman by the name of Louis Braille, who lived from 1805 to 1852. The system is based on a cell of 6 dots, 3 high and 2 wide. By combining these 6 dots in various ways, 63 different signs are possible within the single cell; and by using compound signs, or signs consisting of 2 cells, many more are possible. The system has many very desirable features. It is much easier to feel than ordinary letters raised. It may be written by hand with very inexpensive equipment, it may be written on a machine of typewriter caliber, or it may be printed from plates which may be preserved for future use.

Inasmuch as the reading is done by feeling the characters with the fingers, compactness is an important feature. There is the alphabet, plus a long list of word and part word signs. Braille is to a great extent a system of shorthand, which makes for speed, both in reading and in writing. The 3 dots on the left hand side of the cell are numbered 1, 2, and 3; whereas those on the right hand side are numbered 4, 5, and 6.

Literary Braille is rather highly complicated, but not nearly so much so as musical Braille. A system of writing and printing music has been devised which is altogether adequate for indicating everything that may be expressed by the staff, although perhaps, somewhat less musically. There is no staff. Pitches are indicated by letter names; and there is a system of octave marking based on the 7 octaves of the piano keyboard. The system is so worked out that the majority of the notes do not require octave marks. The Braille Arabic numerals 4-0 are used to represent the letters C-B. Since these 7 characters employ only dots 1 and 2, and 4 and 5 of the cell, dots 3 and 6 may be reserved for marking note values. Each marking indicates 2 values. Whole notes and sixteenth notes are made in the same way, as are halves and thirty-seconds, quarters and sixty-fourths, and eighths and one hundred and twenty-eighths. This system of double values does not prove to be confusing in any way. There are signs for

fingering, bowing, breathing, phrasing, rests, in fact, for every normal problem of music notation, and when an abnormal problem arises, a solution is forthcoming to the ingenious transcriber. Musical Braille, like literary Braille, is valuable because it can be written. If the Braille writer is used, it can be written by the blind student even easier than staff notation by the sighted student.

Vast libraries of Braille books and music are available at points convenient to all parts of the nation. Material is transported to and from readers by mail free of postage. A number of excellent magazines are available, including "The Reader's Digest."

Equipment for writing.--Inexpensive slates and styli are availabl e for writing Braille by hand. The slate consists of a flat piece of metal containing four to six lines of nineteen to thirty-nine of the 6-dot cells. The dots are holes which extend only part of the way through the metal. Another piece of metal, which serves as a guide for the stylus, is hinge d to the original piece. The stylus is simply a short awl. The paper is placed between the two pieces of metal, and the writing is done from right to left, so that when the paper is reversed, it will read from left to right. The slate and stylus may be carried in the pocket or purse, and writing with them is as fast and as silent as writing script.

Several highly successful Braille writing machines have been manufactured within the last half century, the latest and most noteworthy of which is the new Perkins Brailler. This machine which is manufactured

by Howe Memorial Press, Watertown, Massachusetts, under the joint sponsorship of Perkins Institution and the American Foundation for the Blind, became available in the summer of 1951. It is highly efficient, and possibly sufficiently silent for taking notes in class. The Braille writer is somewhat less complicated than the typewriter, since it has only six keys, one for each of the six dots of the cell, a space key, and one or two additional devices. The keys are used in combinations, making it possible for any character of a single cell to be made with a single stroke of the machine. The Braille writer will operate at typewriter speed, and it is so constructed that the material being written may be read without its being removed from the carriage. The machine is almost indispensable for transcribing music into Braille, particularly, if the more convenient styles are used, since material must be removed from the slate before it can be read. Although there is somewhat of a technique which must be mastered for using the Braille writer, it is considerably simpler than that required for typing.

<u>Appearance of Braille Material</u>.--To the blind teacher, it is of great importance that his Braille material have a neat appearance, as well as that it be bound in convenient form for his use. Some very convenient sizes of Braille writing paper are 11 by ~~11~~ 11½ inches, 9 by 11 inches, 5½ by 9 inches, 4½ by 5½ inches, and 3 by 3 inches. The 9 by 11 cuts equally into the next smaller sizes, and 3 by 3

cards are available at any stationery or book store.

Very neat loose leaf notebooks for Braille may be made up at a stationery store or office supplies establishment, using light weight pressed board, or any other type of cover material desired. For the 11 X 11½ paper, a piece of pressed board 11 X 26 should be used. First, fold the pressed board exactly in the center, to a size 11 X 13. Then, fold both sides again, some 3/4 of an inch from the original fold. This type of folder covers the fasteners so that a desk or piano will not be scratched. A paper punch should be used for making corresponding holes in the cover, and in the paper. The blind person should have his own paper punch, on which there is some kind of landmark which will enable him to punch his own paper. Material may be fastened in such covers with brass round headed paper fasteners, shoelaces, or Acco fasteners. All have their advantages, depending upon the specific need.

The large sizes are suitable for work of considerable length. The 5½ X 9 is particularly suitable for keeping accounts, such as one's checking record. The 4½ X 5½ is especially suitable for the outline of an address, or the words of a song in which one is to lead an audience. For the writing down of memoranda, telephone numbers, and the like, 3 X 5 cards are convenient.

A very few Braille sheets may be fastened together with brass

round headed paper fasteners, or an Acco fastener without a cover; or they may be made into a neat pamphlet held together by staples. If the outline of an address is written on 4 small sheets, a back and front cover of the same paper may be added, making 6 sheets. Reverse the order of the 2 halves, placing pages 3 and 4, and the back cover on top, followed by the front cover, and pages 1 and 2. Fasten the sheets with 2 staples in the left hand margin, and fold each half of the booklet on line with the staples. This will place the covers on the outside, and the pages in correct numerical order. The staples will be in the fold in the center of the booklet. Titles for alphabetical filing may be written on the left end of the front cover page, to be read from the left end, before the stapling is done. Obviously, all of the writing in such a booklet will be completed before the stapling is done.

The use of 3 X 5 cards on a single brass paper fastener to permit the turning around of some of the cards will be found very advantageous.

Braille may be used for marking many articles of everyday use. For example, a single Braille dot may be placed in the upper right hand corner of a penny postcard near the stamp, so that the blind person may know where to write the message and the address.

Talking Book and Soundscriber Service

In 1934, the Library of Congress began the recording of

Tabulate to calculate the number of triangles in the upper half of the figure and the number of squares and the square and the rectangles.

solves tedious

books on semi-long playing records. Material so recorded was called "Talking Book." In this recording, a speed of 33-1/3 revolutions per minute was employed, and thin, unbreakable discs were used. By this process, 32 minutes of reading could be put on a single 12-inch disc. At the same time, the American Foundation for the Blind made machines available for reproducing these recordings.

Talking Book records, and in some cases the machines for reproducing them, have, since that time, been available from free circulating libraries. Like Braille material, Talking Book records are transported by mail free of postage.

Talking Book is a great boon, even to Braille readers, because it is somewhat faster, and much less wearying to read than Braille. It supplements, rather than replaces Braille, however.

Two very efficient studios are kept busy in the production of Talking Book recordings. One of them is at the American Foundation for the Blind in New York City, and the other, at the American Printing House for the Blind in Louisville, Kentucky. These studios secure the services of excellent readers. Within the 17 years of the existence of Talking Book, a very large and fine catalog of material has been accumulated.

Noteworthy work has been done in the field of religious material by the American Bible Society, of New York City, both in Talking Book and Braille. Recordings and Braille volumes have been

made available at fees far below cost.

The Library for the Blind, of the New York Public Library, together with libraries in a few other large cities, have recently launched a service of recording text books on Soundscriber records for college and university students. The libraries are able to secure the services of excellent volunteer readers. When the student has completed his course, he returns the recordings to the library, where they are preserved for future use by other students.

In order to take advantage of this service, the student must provide himself with a Soundscriber, or the AP5 all-purpose machine provided by the American Foundation for the Blind. The latter machine is available at cost, and will reproduce both Talking Book and Soundscriber records, as well as commercial recordings of all types except 45 R. P. M. It will also record on inexpensive discs, using the process of recording known as embossing. This recording is very easy to do, since the needle does not cut out a thread. Its quality is excellent for speech, and satisfactory for music to be studied. This machine is the first practical recording device from which the blind student may memorize music. Its operation is sufficiently economical to permit slow playing, or the playing of hands separately; and since the recording is on a disc, the needle may be moved backward or forward easily in locating desired passages. The machine has not yet been in use long enough for its value in this respect to be

determined.

Script Guide

The script guide is a simple device into which a piece of stationery may be inserted, making it possible for a blind person to write with pencil or pen. There is a single slot in which one line of script may be written. By placing a pencil eraser in a notch at the bottom of the slot, and moving the sheet upward until the pencil touches the top of the slot, one puts the paper in position for the next line. This process is repeated until the page has been filled. A metal flap which holds the paper in position, also has on it a series of raised lines. If the user so desires, he may place the paper on top of this flap, and write between the lines, which he can feel through the paper.

Writing paper having raised lines is also available from the American Printing House for the Blind, Louisville, Kentucky.

The Liescens Music Writer

In 1948, a device was made available by the American Foundation for the Blind, by the use of which it is possible for a blind person to write staff notation. At this early stage of its use, it is difficult to predict its practicability. It is already known, that it is of great value in many ways. The writer is the invention

of August Liessens, of Sorel, Quebec, Canada, who has, beyond a doubt, done a noteworthy piece of work. It is a rather simple device, yet its use is quite complicated. It has been used successfully, even in courses in counterpoint and orchestration, but a thorough knowledge of staff notation, and extreme concentration are required for its use. It is possible that improvements may simplify the operation in the future. At its present stage, perhaps its greatest value lies in its use in teaching staff notation to blind students. It is definitely recommended that it be used with music students in the schools for the Blind. If instruction in writing staff notation were spread over the last 2 years of high school, a working knowledge would be acquired without undue difficulty.

The writer consists of a sloped board on which a movable frame may be fastened rigidly at the position of each line of music. A metal plate about 3 inches square, called the "stencil," slides from one end of the frame to the other. The writing is done with a hard lead pencil. For drawing the lines of the staff, the pencil is placed in certain locations of the stencil indicated by notches. The stencil serves as a guide for drawing all of the musical characters. Many of them are made partially, or completely free-hand. Others are made by following cutouts in the stencil. One feels that he has achieved a worthwhile accomplishment when he has used the writer successfully.

Guide Dogs

In 1929, The Seeing Eye, of Morristown, New Jersey began its important and highly successful work of training guide dogs for the Blind. In the 22 years of its existence, the institution has trained over 1700 dogs for people residing in every state in the nation. Today, several other institutions are engaged in similar work.

A very great deal of genuine interest is shown by the general public in this work. It is not possible for anyone to know just how a blind person and a guide dog function until he has had the experience; but their functioning is very different from what is generally believed.

The Seeing Eye has used more German Shepherds than any other breed of dogs. At present, quite a few Boxers, and some Labrador Retrievers are used. Many of the dogs are bred at the institution, some are received as gifts, and others are purchased. Both males and females are used. Three months of training is begun when the dog is about 14 months of age. Another month is required for adjusting him with his master. The dog is first taught obedience, then intelligent disobedience. Four years of preparation is required for those who train the dogs. A fee of $150, which by no means covers the cost, is charged for one's first dog, equipment, and room and board during the adjustment period. For each dog secured thereafter, only $50 is charged. Over 150 blinded members of the armed forces have received

dogs without charge. Not all blind people are capable of using guide dogs. The Seeing Eye selects its students on the basis of character, ambition, adaptability, and physical capacity. No one is deprived of a dog because of lack of funds. The institution pays its expenses of operation from donations and the sale of memberships. About 1/4 of those who have received dogs are women. Seeing Eye graduates engage in some 100 occupations, including teaching, law, the ministry, salesmanship, and many others. The average life of the guide dog is 12-14 years. The person, not the dog, knows where he wants to go, and directs the dog with the words "Right," "Left," and "Forward." Dogs are not trained to recognize the color of traffic lights. That, the person must know by the sound of traffic. Although the dog might cross the street at the wrong time, he most certainly would not walk into the path of an approaching vehicle.

A real problem is encountered by the guide dog owner in connection with the interest manifested in him and his dog by the public. The less attention the dog receives from people other than his master, the better; and yet, if the master continually says "Do not give my dog any attention," he will surely build up a barrier between himself and people. This, the blind person cannot afford to do. Some guide dogs are friendly by nature, and their being admired seems not to interfere with their work. Others are independent and unfriendly, resenting any kind of attention. Regardless of the temperament of the

dog, the master must strive to handle the situation tactfully, without making people uncomfortable. In this, as in all other matters, courtesy and consideratenesss must be the rule.

Fortunately, there are very few places of any kind today which refuse to admit guide dogs. Ordinarily, if one finds himself excluded because of his dog, it is better for him, and for the cause of the Blind in general, if he goes elsewhere, rather than demands his rights, which he probably could secure. The blind person does not make his way in the world by demanding his rights.

No work in behalf of the Blind has met with more outstanding success than that of the Seeing Eye. The institution is operated on a very high plane in every respect, and is due a great deal of credit.

Miscellaneous Aids

Games.--It is definitely to the advantage of the Blind to participate to as great an extent as possible in recreation with their sighted friends. Many of the popular games of today have been adapted by the American Foundation for the Blind for use by the Blind, with their blind and sighted friends. The catalog of the Foundation lists the following games:[1] Anagrams, Block Puzzle, Bottoms Up, Cards, Carrom Bagatelle, Checkers, Chess, Chinese Checkers, Cribbage, Dominoes, Goal, Inna Whiz, Modern Michigan, Pinochle, and Rook.

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[1] Aids for the Blind, American Foundation for the Blind, 15 West 16th St., New York, 11, New York.

Hobbies.--An excellent hobby for a blind man is wood work. The Foundation has done rather extensive work in adapting tools. Among those listed are a rule, a level, a safety knife, and a saw guide.

Most hand tools may be used by the blind without adaptation, and most of them are comparatively safe. Most electric tools are not recommended, although a few are safe.

Another fine hobby for a blind person is bicycle riding, using a tandem bicycle. A friend can ride on the front seat and do the steering.

Other items.--Quite a number of cooking and sewing aids are available for the ladies.

Wrist and pocket watches, as well as electric and spring-driven clocks which may be read by touch, are available.

Printing

Noteworthy work has been done in the field of printing books and music in Braille, by the American Printing House for the Blind, Louisville, Kentucky; Howe Memorial Press, of Perkins Institution for the Blind, Watertown, Massachusetts; The Illinois School for the Blind, Jacksonville, Illinois; Braille Institute of America, Los Angeles, California; and Clovernook Press, Cincinnati, Ohio.

A musical magazine of high quality is made available without charge to blind musicians of the English speaking world by the Jewish Braille Institute of America, New York City.

It is the combined efforts of all of these worthy agencies, together with the untiring work of many other people which makes it possible for the Blind to offset their handicap to the point that they may in many cases have equal opportunities with their sighted fellows.

CHAPTER VI

THE TEACHING OF SINGING

The teaching of singing is one of the highly involved problems of music education, for either the blind, or the sighted teacher. There is no phase of the art of music which involves more completely, the whole personality of the musician than does singing. Singing, at its best, requires as thorough musicianship as does the playing of an instrument. It requires as much projection of the personality as does dramatics. It requires bigness of character, and depth of comprehension of human nature, and of the beautiful and the noble. No more than that which the singer has built into his own character and personality can be given out in song.

Certainly, the teacher of singing must guide the student in the development of his instrument; but the total development of the singer must go far beyond that. No single teacher is expected to be able to give all of the instruction that is necessary to the development of the whole singing personality; but he must know what is involved in the field, and must be able to prescribe work other than his own, and to know that the student is receiving proper assistance.

It is essential for the preparation of the blind person who expects to teach singing to be very thorough. Singing is a field

in which there are various and sundry schools of thought. Many times, it is difficult to judge between the good and the bad. Good singing, and good teaching will not conflict with scientific data which have been made available, and it will bring out rather than destroy the natural quality of the voice. By applying these tests, one will be helped in his judgment. The extensive preparation that one must have is something that must continue throughout the period of his teaching. There is no field in which it is easier to drift; and drifting in some form is sure to result, if one allows himself to teach for any great length of time without some kind of renewing in the way of study. Since it is not possible for one to hear himself in singing as others hear him, frequent study with the most capable instructor possible is an absolute essential, regardless of how proficient the teacher becomes in his own singing. Many singing teachers are also choral conductors, and teachers of other phases of music, and must, of necessity, use their voices to excess. For them, frequent study is particularly important.

Technique

Singing technique, like that of all other phases of music, is best acquired through a musical approach. It has to do chiefly with posture, breathing, and speaking of the language. Many matters relating to singing technique are best explained to the student after

he has experienced them. In spite of the various and sundry opinions with regard to singing, it will be fairly well agreed that the blind teacher should have a clear understanding of the following points of technique. How he should achieve them, and when he should explain them to the student is a matter for serious study on the part of each individual teacher, and in the case of each individual student.

Posture.—One of the first things to be achieved with the student is correct posture. Although it may, and should at the proper time, be defined in physical terms, it is perhaps best approached from the standpoint of a feeling of enthusiasm and exhilaration. The weight of the body is on the balls of the feet. One foot is slightly forward. The toes are turned slightly outward. The knees are slightly bent and free. There is a feeling of thinness from back to front at the point where the legs join onto the body. The back is as straight as possible. The breast bone is the farthest point forward. The stomach is in, and relaxed. The chest is free and moderately high. The shoulders and arms are hanging freely. The head is erect with the chin in. All facial muscles are free, with the corners of the mouth tending upward.

Breathing.—A problem very closely related to posture is breathing. Breath control is chiefly mental, and depends to a great extent upon the mood of the phrase to be sung. One breathes for what he is going to say, or sing. In the act of breathing, the diaphragm relaxes,

reducing the air pressure in the lungs. Air flows in from the outside to equalize the pressure. Breathing extends from the top of the hip bones to the bottom of the arm pits. There is a bellows-like action in the upper abdomen, just below the ribs, when breath is inhaled and exhaled. A very slight filling of the chest in front of the arm pits results from the taking of breath. The ribs widen at the back as the breath is inhaled. The cage of ribs around the lungs always maintains its bigness and fullness, never collapsing as the tone proceeds. There must be complete freeing of the tongue, soft palate, and jaw, with the taking of every breath.

Unnecessary movement.—The singer should be free from unnecessary bodily, and muscular movement. Muscular activity in the throat, neck, and face, often occur as a result of tension.

Procedures to be Followed by the Blind Teacher

There are several procedures which should be followed by the blind teacher in order to achieve correct results. First of all, he should be sure that the meaning of both the text and the music of the material studied is clear to the student. Then, he should strive to create an atmosphere in which the student will be at ease. He should train himself very carefully to hear what is right. A thing cannot sound right and be very far wrong. However, further precautions will be found necessary. One should never expect problems to work them-

selves out; many times, they do not. It helps greatly to have a mirror in the studio so that the student may observe his own singing. Every singing teacher, regardless of his own proficiency at the piano, should have the services of an accompanist a great deal of the time, in order to develop sufficient independence in his students. It is a very difficult matter for a singing teacher to play accompaniments for his students without interpreting to too great an extent for them. It is a very easy matter for the blind teacher to teach his accompanist to observe the student for visible faults. The psychological effect upon the student of knowing that no one will see his faults is not good.

As the student progresses, more and more discussion and explanation of the principles of singing will be in order. This will serve to keep him reminded of matters which he is likely to forget. Explanation must be given with caution in the beginning, because of the fact that there are portions of the singing technique which the student must experience before he can understand the explanation. For example, description of the bellows-like action which takes place in correct breathing, before the student at least begins to acquire the technique is likely to do more harm than good. Although individual differences are always present, and must be taken into account, after a few years of experience, the teacher will know of many faults which are likely to occur in the majority of students.

The bringing in of guest artist teachers from time to time, and the presenting of one's students in festivals and competitions are effective means of checking on one's work, and of accelerating its progress. Even the best sighted teacher does not produce perfect results, and neither will the blind teacher; but his work must compare favorably with that of the competent sighted teacher. The blind teacher must never hesitate to have his work put to the test. He must never lose sight of the fact that improvement is always possible.

Stage Deportment

The blind teacher should have clearly in mind the accepted deportment of the singer while he is on the stage. Of great importance are such items as the manner in which he walks onto and off of the stage, the way in which he recognizes his audience when he receives applause, and his conduct in every way, including audience contact, while he is singing. All of these things must be worked out very carefully with the sighted student. Although the blind teacher must know in detail how to accomplish them himself, and how to explain them to others, he must not rely solely upon having told the student about them. Telling is not teaching. Here again, the accompanist can be of great help; but the assistance of a teacher of speech and dramatics should be provided also. Problems which may arise are rather unpredictable. There can be no set formula of instruction, or rules of conduct. The student frequently makes undesirable movements of various types, or focuses the

the eyes in an unnatural manner. The only possible safeguard against such faults is to have a capable person observe the singer. There is no alternative but for the blind teacher to have sighted assistance, and his responsibility is to make sure that the assistance is provided, and that it is competent.

Recorded Material

Many teachers of singing find the use of phonograph records very advantageous in their teaching. Not only may the blind teacher avail himself of their use in this respect, but with the well developed hearing which he must have in order to work effectively, he will find them a great boon in the preparation of his teaching material. He should profit as much from listening to a recording as does the sighted person from playing through a song at sight. Not only can one get an overall view of a composition, and learn the words and the notes, but he can also learn a great deal about the style and interpretation. Recordings provide one of the very best means of studying languages.

Scores

It is very important also for the blind teacher to have access to Braille scores of certain parts of his teaching material, particularly the larger works, and songs in languages other than his mother tongue. Braille music has the disadvantage of not lending

itself readily to phrasewise grasp. The sighted person sees a phrase consisting of words, melody, and accompaniment, all as a single unit. It is not possible to feel a phrase of any length, as a single unit, even of melody alone. The more complicated the music, the more difficult the problem becomes. A combination of listening to recordings, and reading Braille scores offers a very satisfactory solution, however.

In Braille, there are two methods of printing and writing songs: the "phrase" method, and the "sight" method. When the "phrase" method is used, a paragraph of words is first printed, followed by a corresponding paragraph of music. The reading of simple English songs printed in this way is not difficult; but when foreign language texts are used the problem many times becomes very complicated.

When the "sight" method is used, words and melody are written in the same line. A single word is written preceded by a hyphen, and followed by its note or notes. The music must be slow and rather simple in order for a blind person to sing it as a sighted person would sing at sight. This style of writing does, however, identify clearly the notes which belong with a given word.

A score written according to the following directions is believed to be quite superior to either of those described above.

A Braille score employing two or more lines is called a "paral-

lel." For this method of writing songs, a parallel of two lines should be used. The words should be written on the first line, and the melody on the second. A Braille writer rather than a slate will be required for producing the score. The first line is begun at the left margin with the "word" sign of the "phrase" method, dots 5 and 6, followed by dots 2 and 3. This sign is followed by the measure number, which is the number of the first full measure in the line. The second line is begun in the third space from the left margin with the "music" sign of the "phrase" method, dot 6, followed by dot 3. No measure number need placed in the melody line. A blank space should be left between the measure number and the word which follows it, and also between the "music" sign, and the sign which follows it. Short indications of expression should be written in the melody line just as they would be in any line of Braille music. Lone ones should occupy an entire line, and should be written in parentheses, beginning at the left margin. The note or notes belonging to a word should be written directly under it. The bar line, of the "sight" method, dots 1, 2, and 3, should follow each measure in the melody line.

This type of score will resemble somewhat the "bar over bar" piano score. The tempo, key, and meter signatures will appear at the beginning just as they would in "bar over bar." The "word" signs in the left margin will indicate clearly which line is words and

which is melody.

This score will be much easier than either of the others for the teacher to follow while the student is singing. He will have immediate access to both the words and the melody. This will be of great advantage in teaching songs in foreign languages. It will be necessary for the teacher to prepare these scores for himself either from printed Braille scores, or from dictation. The blind teacher should be prepared to make many of his own scores. He will need material which is not available in Braille, and many times, he will need to make his own annotations. It is not difficult to find excellent student readers in a good music department. The blind teacher should always make sure that such students are amply paid, although they profit a great deal from the experience.

Again, let it be remembered that the best way to offset any kind of handicap in teaching is to become an excellent teacher.

CHAPTER VII

THE TEACHING OF PIANO

Problems involved in the teaching of piano by a blind person are considerably less complicated than those encountered in the teaching of singing. The voice is something which cannot be seen, nor even felt to any great extent. In fact, the singer does not even hear himself as others hear him, since the sound of his voice reaches his ears through the bones of the head, rather than through the air waves as it reaches the ears of others. He will hardly recognize his own voice when he hears it recorded.

These problems do not exist so far as the piano is concerned. The whole situation may be seen and felt as well as heard. And then, there is the inanimate instrument, which is outside the temperament and feelings of the player, which is animated only when the player has acquired sufficient skill to use it as a medium of self expression. Let it be remembered from the beginning that in teaching piano, one is developing in the student a facility with which he will express himself musically, using the piano as his medium. Playing the piano is a great deal more than the operating of a mere machine.

Technique

In playing the piano, there must be a free pattern of action,

with economy of movement. The posture at the piano must be free and easy, the hand position must be correct, the whole personality must reflect the mood of the music being played, and the student must be poised in every way. Correctness may be defined as that condition which will secure a maximum of musical results. In the securing of these results lies the problem of the blind teacher. There can be no set formula of instruction. Individual differences alter the situation in the case of each individual student.

The problem of the blind teacher in connection with these matters is reduced considerably when it is taken into consideration that the sighted teacher, in achieving these results, continually puts the hands of the student into correct position, and tests for freedom by touching his hand, wrist, or arm lightly. The blind teacher can learn to do these things just as the sighted teacher does them, and in addition to assisting the student as a sighted teacher would do, he has an opportunity to make sure that everything is all right. The blind teacher, by orienting himself in relation to the piano, can place his hand on the hand of a student as unnoticably as would a sighted teacher, and the attitude of the student toward it will be the same as if the teacher were sighted. Students who study with a blind teacher forget the matter of his blindness many times to the extent of offering him music to read. It is good for the blind teacher to limit his touching of the student's hands as nearly as

possible to what the sighted teacher would do.

The problem of correct fingering is greatly reduced if everything is taught in a musically meaningful manner. When the student fails to execute a phrase properly, it is usually a fairly easy matter to locate the difficulty by having the passage played slowly or hands separately. Many times, the very process which enables the teacher to diagnose the problem will solve it. In addition to assisting the student in the matter of freedom, the correct fingering in the execution of a passage, the explanation of the structure, or setting forth clearly of the musical idea, many times goes far toward solving the problem. Every technical problem must be made above all a musical problem.

In teaching the use of the sustaining pedal, if a grand piano is being used, the teacher may determine precisely what the student is doing by placing his hand on the dampers of the piano.

The blind teacher should make sure that the keyboard of his piano is kept clean at all times, that the chair is comfortable and correct in height, and that the lighting is adequate. Improper lighting can result in eye strain, as well as cause the student to do a number of things that are wrong.

The Teaching of Staff Notation

In order for a blind person to teach staff notation, he must

first know it thoroughly himself. For this reason, it is recommended that every blind student or teacher who does not know it thoroughly, learn to operate the Liessens music writer.

Marking staff notation with Braille.--There are several ways of preparing staff notation so that the blind teacher can place his finger right on what he is talking about. One very simple and inexpensive way is, with the help of a sighted person, to place Braille dots at the ends of each of the lines of the staff. Dots may also be placed under notes, or other signs. If the teacher knows the location of his dots, and what is on the printed page, he can show it to the student very definitely. Such procedure would need to be followed only in the case of very young children, and the music would be very simple. The marking should be done in a book owned by the teacher, rather than that of the child. Only the first few pages of a beginner's book need be prepared in this way. The dots must be made from the back side of the sheet. Their location may be established by placing the sheet against a glass, looking through it, and marking the points with a pencil. Then a cloth should be placed under the sheet on a flat surface, and the Braille dots should be made with a stylus.

A chart made of wood.--Another excellent, but much more expensive method is to have a staff made of wood at the planing mill. An efficient workman can enlarge the staff to some 5 or 6 times its

normal size, and make it up in wood, using a piece of quarter inch panel board for the background, and very small strips of wood for the lines. All of the musical characters desired may be sawed out with a jig saw. The planing mill can supply wood which will not break easily. The brace, and the bar at the beginning, as well as the clef signs should be fastened on permanently. It is also good to have one permanent added line below each staff near the left end, and one above each staff near the right end. Lines, and permanent signs may be nailed to the panel board with very small sprigs. This recommendation is for a staff having both treble and bass clefs. Notes, rests, sharps, flats, naturals, and any other characters desired may be notched on the back in such a way that they will fit on lines or in spaces. If the board is set at a slight angle, the characters will be held in place by the notches, and by gravity. The panel board should have a frame around it, and should be painted white. The frame, the lines, and the characters should be painted black. The painting should be done before the board is assembled. The use of the board is greatly facilitated if it is placed upon an easel, and if a trough having several divisions in which the characters may be kept, is made onto the bottom of it. This trough will resemble the trough on the bottom of a blackboard for holding the crayon. A piano keyboard also made at the planing mill to fit onto the top of the board, further increases its usefulness, particularly in a classroom where theory is taught.

This board will not take the place of a blackboard unless it is built on a very elaborate scale. It is recommended only for simple use in beginning the teaching of staff notation, and for simple references to the staff in class work. It provides the blind person with a very easy way of learning staff notation. If those who are learning to use the Liessens writer could have access to such a board, the problem would be greatly simplified.

The teacher is warned against using a movable note on this board for drill in reading. The psychology involved in such a procedure is not good, since the student must see the phrase as a unit.

Both of the plans described above have been used with good success. By following either, or both of them, the blind teacher may eliminate the difficulties of teaching staff notation so far as they relate to the handicap. After a proper beginning has been made, there remains only the normal problem of the teaching of reading, which the blind teacher should study very thoroughly, and work dilligently toward its mastery.

The teacher should make the student very staff conscious from the beginning, insisting that he observe every sign, and every marking of expression that appears on the printed page. One effective way of accomplishing this is to have him write in every change that is made, whether in fingering, pedaling, interpretation, or

anything else. The student should be asked to discuss all changes with the teacher before making them.

Scores

Several styles have been employed in writing and printing music in Braille. A great deal of valuable material is available from the printing houses, which is made from plates which have been in existance for years. Most of this material is in "paragraph" style. The right hand part of a section of a composition is first written, followed by the corresponding left hand part. The length of such paragraphs is left wholly to the judgement of the transcriber.

Then, there is the style called "bar by bar," in which the left hand part of a measure is written, followed in the same line by the right hand part. This style is superior to the "paragraph" style in some respects, but it is even more difficult for the teacher to follow while the student is playing.

By far the most convenient style from every point of view, is that which is called "bar over bar." This style employs a two line parallel, in which the left hand part is written directly under the right hand part. The measure number of the first full measure in the line is written at the left hand margin, followed by the "right hand" sign. The "left hand" sign is written directly under the "right hand" sign. Although the length of the right, and left

hand parts in a measure seldom correspond, the two are begun at the same point in the line.

Simple music written "bar over bar" may be followed by the teacher as the student plays. As music becomes more complicated, however, measures must frequently be written in two or more sections, which slows down the reading process, making it necessary for the teacher to study the material before the lesson. Regardless of the difficulty of material, it is always the safer plan to go over it before using it with a student. The teacher should usually have the score in hand when working with a student who has not had more than three or four years of study; but if the student is advanced, the score is of little value while he is playing. Music of considerable complication cannot be read that rapidly. In teaching an apt student of considerable advancement, the teacher many times need not even have a Braille score. He can find out from the student exactly what is on the printed page, and the student will profit by telling him. Under such conditions, it is always good to study a recording of the work, both for the teacher and the student. There will be times when neither a Braille score nor a recording is available, and with a good student, the teacher need not hesitate to use the work. If he finds that a score is needed, he may make one of his own from dictation.

A teacher's need of scores will be determined largely by his ability to detect errors in music which he does, or does not know.

The more the teaching repertoire is used, the better the teacher will know it; but too frequent use should be avoided, for the sake of the growth, both of the teacher, and of his students. One should increase his teaching repertoire year by year.

Sighted Assistance

Somewhat less sighted assistance is required by the blind person in teaching piano than in teaching singing. It is not good, however, for the student to feel that no one will see his visable faults. Such a feeling may tend to cause him to be careless with regard to a number of things. So a minimum of sighted assistance is the wiser procedure. The amount will differ with different students. The more apt and careful the student, the less will be the need of sighted assistance.

Although the problem of the pianist with regard to stage deportment is hardly so great as that of the singer, one's conduct on the stage is very important, and his training in connection with it is very definitely a part of the work. Competent coaching in connection with it should always be provided.

The dull or careless student who is more likely to do things wrong than right, may need as much as one lesson per week at first with a sighted assistant. If the hand position is very bad, and if incorrect habits have been firmly established, constant watching

may be the only remedy. The blind teacher will have no difficulty in discovering such a condition, but he may need assistance in correcting it. A student assistant in a college department, preferably an advanced student of the teacher himself, will be altogether adequate for this work.

A plan which should be very profitable for the blind teacher if it is executed wisely is the placing of four advanced students in a class for one of their lessons each week. The class period would be four times the duration of a private lesson, giving each student the same opportunity provided by a lesson, plus the advantages of the class. This plan would not reduce the time spent by the teacher, in fact, it would increase the time spent by the students, but greatly to their profit. The teacher would simply become a member of the group, but would guide the students in their studies and criticisms. The class would provide opportunity for playing in the presence of others, for playing concerti, and two-piano literature, for working under careful scrutiny of fellow students as well as the teacher. The students will become familiar with four times the normal amount of repertoire, and will gain experience in the art of intelligent criticism.

If the blind teacher is thorough in his musicianship, and in his knowledge of teaching, if he manifests great interest in people, and a great deal of enthusiasm for his work, there is no

reason why he should not meet with a good degree of success.

CHAPTER VIII

THE TEACHING OF THEORY

Provided the blind person has developed thorough musicianship, and has had adequate preparation in every way, the teaching of theory presents fewer problems than any other phase of music education. The problems which are encountered are so much simpler than many of those involved in the teaching of any phase of applied music, that solutions will not seem at all difficult.

The Class

Dealing with people in a group is very different in many ways from dealing with them individually. Again, if the students feel that the teacher will not know if they are reading, writing, or otherwise engaging themselves when they are supposed to be giving attention to the class, human nature is such that the psychological effect will not be good. It is the better policy in most cases for the blind teacher to do what has become almost a universal practice among sighted teachers—that is, to have a student assistant whose duty it is to check the roll, or assist in any emergency that may arise. This will prevent the teacher's finding himself in a situation in which some disturbing incident has taken place, and he is unable to determine precisely what has happened. It is usually a simple matter for the assistant to correct any irregularity before

it reaches the point of disturbance. The teacher, even in a college or university, must not lose sight of the fact that he is to a great extent responsible for securing and maintaining the attention and co-operation of his students.

The blind teacher has the right to expect his students to look upon him as a normal teacher. This they will do if he is efficient, but in so doing, they will treat him as a normal teacher in every way. They will not, because of any special kind of respect on account of the handicap, refrain from presenting the same problems they would present in the class of any other teacher. If the blind teacher expects to escape any of the normal problems, he is in for disappointment. They cease to be problems only when he meets them cheerfully and courageously. Affairs of the class may be handled so tactfully that the assistant need never be embarrassed, nor the teacher anxious. The teacher is assured that after class, he may find out the details of any incident that was not quite clear, and if any student or students insist upon getting out of line, he may speak to them privately concerning the matter.

The class roll.--A very simple device which is of great value to the blind teacher is a group of 3 X 5 cards held together with a single brass headed paper fastener. The name of each student may be written on a separate card, both in Braille, and in ink or type, and the cards may be arranged in alphabetical order. In the case

of a sufficiently small class, it is good for the teacher to call the roll himself. If it is large, a seating plan may be arranged, and the assistant may check it for him. If a student is absent, his card may simply be turned around. A rubber band may be placed on the group of cards, so that those which are turned around will not mix with the others. If the student arrives after the roll has been called, the tardy may be indicated by placing a paper clip on the end of the card, and turning it back around into the group. After permanent record of the day's attendance has been made, all paper clips should be removed, and all cards returned to their normal position. The teacher should keep these cards at hand throughout the class period so that he may call the names of the students just as a sighted teacher would do. No teacher should attempt to function without being able to call the names of his students. It means much in making proper contact with them. Somewhat more time will be required for the blind teacher to recognize his students by voice, than should be required by the sighted teacher to learn faces, but people understand this situation. Many students, without being asked to do so, will tell the teacher who they are in speaking to him. Some voices are harder to recognize than others.

Grading of Papers

In the teaching of theory, a great deal of the paper grading should be done by the teacher himself. No material should be en-

trusted to a student grader except that which can be written correctly in only one way. If paper grading is so heavy that the teacher cannot do it all, the assistant should be at least at the level of instructor.

In grading papers in harmony, counterpoint, or composition, the teacher may have his student assistant play the material on the piano, and mark the papers at his instruction. In this way the assistant spends no more time than he would spend if he were capable of doing the grading, and the teacher spends no more time than if he were capable of doing his own reading and marking. Most institutions will supply all of the assistance needed, but if one should find himself in a situation where this is not true, he should provide it for himself. The teacher may save a great deal of mental effort by keeping his fingers on the keyboard of a second piano while the playing is being done, or above where the assistant is playing on the same piano. This method of grading obviously requires highly developed hearing, but no more so than will be needed in most other phases of the work. In this way, the grading can be as thorough as that of a sighted teacher.

Board Work

There are two simple solutions to the problem of board work, both of which should be resorted to at times. Formal material which

should be placed on the board, should be written by the assistant. There is no reason why the blind teacher should refrain from letting his students use the blackboard in the normal way. In nearly every instance, if a mistake is made at the board in a college class, it is immediately discovered by one or more students. In addition, of course, the assistant will be observant.

If the teacher so desires, he may supplement the blackboard work by the use of the chart made of wood, described in Chapter VII. It will be found highly useful in making casual references to the staff.

If these methods are used, problems connected with board work will be found to be solved quite satisfactorily.

Sight Singing

There is just one solution to the problem of conducting sight singing work with a class, and that is for the teacher to transcribe his own material into Braille, making sufficient annotations to locate the class in the material in terms of their own printed scores. Ink print page numbers should always be indicated, and Braille numbers should correspond with those of the printed score. The material should be prepared in the best form possible, so that it may be read easily and quickly. It should be bound in a loose leaf notebook as described in Chapter V. If there are several exercises on the

same page in the printed score, it is good to center each Braille exercise number in a line by itself. The signature should occupy the next line. Each line of melody should begin with the number of the first full measure in the line. Students may be asked to number the measures in their scores if they are not already numbered. If a line begins with an incomplete measure, either at the beginning of the exercise, or because a measure was broken at the end of the previous line, an extra space should be left between the measure number and the first note in the line.

Braille writing paper is not sufficiently expensive to justify one in crowding his material on the page, when spreading it out a bit makes it much more easily accessible.

Four-part music for singing in class should be written "bar over bar" so that the teacher may have immediate access to all of the parts. This style of writing will involve a four-line parallel. After the title and any other necessary annotations have been written, the signature should be written beginning in the third space from the left margin. The top line of the parallel should begin with the number of the first full measure in the line. The "right hand" sign of "bar over bar" dots 4 and 6, followed by dots 3, 4, and 5, may be used for the "soprano" sign. This writing must be done one measure at a time, since the length of the four parts will, in all probability not agree. After each measure of soprano has been written,

the other three parts should be written in order beneath it, each part beginning directly under the beginning of the soprano. The "alto" and "tenor" signs are modifications of the "right hand" and "left hand" signs of "bar over bar," and the "bass" sign is the "left hand" sign, dots 4, 5, and 6, followed by dots 3, 4, and 5. The "alto" sign is dots 4 and 3, followed by dots 3, 4, and 5; and the "tenor" sign is dots 5 and 6, followed by dots 3, 4, and 5. These four signs appear vertically at the beginning of each parallel following the measure number, which is written before the "soprano" sign only. The measure number will require two, three, or four spaces, depending on whether it expresses units, tens, or hundreds, and a corresponding number of colons, dots 2 and 4, should be placed in the margin before the "tenor" sign to facilitate orientation. Blank spaces will be left before the "alto" and "bass" signs. A Braille writer is required for making this score. If a composition written in this way has words, they should be written separately. Words and one melody may be written together, as described in Chapter VI, but it is not practical to include them in four-part writing.

When the assistant is dictating material of this type to be transcribed into Braille by the teacher, many mistakes will be avoided if he will play the melody quietly on the piano as he calls the notes.[1]

[1] There is no material in print employing this exact method except a small amount compiled and edited by the writer.

The teacher should always go over his material before using it with a class. Braille is read somewhat slower than ink print because of the difficulty of grasping it by phrases. Sight singing material that is fast must be studied quite thoroughly. It is possible to follow even fast material, if one knows pretty well what is on the page.

Dictation

Material to be used for dictation must be memorized so that it may be played freely and musically by the teacher. It is definitely recommended that the teacher play his own dictations. This material may be chosen from his complete playing repertoire, plus recordings. Themes of symphonies with their harmonic background, for example, may be learned by listening to recordings. Excerpts from good music should be used for dictation material rather than exercises written by the teacher, or someone else for the purpose.

After a dictation has been taken by the class, it is good to ask a student to write it on the board as it is given to him by the class. Some such procedure should be followed as writing down the pitches, then the bar lines, followed by the rhythm. Harmonic background, or harmonic dictation may be handled without difficulty. Every member of the class should serve his turn at the board. Any mistake made there will be readily detected by the class.

Keyboard Harmony

In teaching keyboard harmony, the blind teacher must depend completely upon his hearing. If he does not have absolute pitch, he may keep a pitch pipe at hand in order to be sure of the key in which the student is playing, or he may sit at a second piano. Keyboard harmony presents no serious problem.

For the talented and well prepared musician, the field of theory offers excellent opportunities with few difficult problems.

CHAPTER IX

CHORAL CONDUCTING

No other phase of music education presents more difficult and complicated problems than does choral conducting. Neither does any other field pay greater dividends. For the blind conductor, the preparation must be rather elaborate. Since conducting is as great an art as is the playing of an instrument or singing, there will never be a time in the life of the conductor when the field does not hold much more that can be accomplished.

Serge Koussevitzky has said: "The conductor must be a professional athlete, a professional actor, a good psychologist, and a great musician." [1]

John Finley Williamson says of the conductor:

> He must be intelligent, he must be poised, he must exercise over himself, as well as over the individuals who sing under his direction, or who listen, absolute mastery and control. He must, with his face, his hands, and his body, transmit to the performing group, and through them to the audience, all the feeling the composer has thought into the music.[2]

All of this is a rather large order for a blind person. It simply means that so far as his choir is concerned, he must see, although he does not see.

The blind conductor must do extensive work in the matter of

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[1] John Finley Williamson, "The Conductor's Magic," The Etude, 69:23, April, 1951.

[2] Ibid.

facial expression as described in Chapter IV. He must not expect to achieve proficiency in this respect quickly, nor should he expect to acquire it without a great deal of coaching by a sighted person. He will discover his facial expressions in the first place by learning to feel deeply, but after he has found them, he must learn to create them synthetically.

The conductor controls his organization, not by the movements he makes, but by empathy, which means that he does what he wishes the choir to do, and the choir reflects it. The organization will not go far wrong in the important matters of posture and breathing, if the conductor executes them properly. The conductor controls the tone quality and the mood, as well as the tempo and dynamics.

Although beating the time patterns is only a part of conducting, and not even the most important part, it presents a problem fully as difficult to master as that of facial expression. The patterns of the beats together with other necessary bodily movements must be learned by the blind person chiefly in private lessons with a competent teacher. The greater the conductor the better. The blind person who expects to go far in the field, should arrange for some personal assistance from several of the world's great choral conductors. It is good to work with several from time to time, because each will stress strong points of his own. The sighted conductor can learn much by watching great conductors, but the best way for the

blind person to find out just what they do is to arrange with them to show him. Such arrangements are not at all difficult to make.

Discipline

Discipline with a college group can be one of the conductor's most serious problems, but it need not be. A choir, in the first place, is somewhat of a difficult organization to discipline, because of the fact that everyone is participating in the activity. Every time the choir stops, everyone seems to wish to make some kind of comment to his neighbor.

Discipline will depend to a very great extent upon the organization and plan of the work. The conductor should foresee as many of the problems as possible which are likely to arise at the rehearsal period, and be prepared for them. If the choir is seated for rehearsal, the chairs should be in place before time for the rehearsal to begin, the conductor should know exactly how they are arranged, and a seating plan should be worked out, so that each member will always occupy the same seat. If rehearsing is done on risers, the risers should be in place several minutes before rehearsal time. With the help of a sighted person, the arrangement of the choir on the risers should be worked out at the beginning of the year, and each member should be in his proper place every time the choir rehearses, or performs in public. If the choir rehearses sitting

and sings standing, the seating and standing arrangements should be the same. This arrangement, the conductor will soon memorize, since the choir is divided into eight sections. When the conductor is conducting, he thinks of the choir as a unit, but this does not decrease the importance of his knowing each individual member. If he knows his students, and knows where each one of them stands in the choir, he will have little difficulty in knowing what is taking place, and who is responsible.

Rehearsals should begin and end at the exact time specified by the schedule. Nothing is more demoralizing to a choir than for the conductor to arrive late, and extend the rehearsal beyond the length of the period.

A leader who is a good musician, and who has been a member of the choir for some length of time should be appointed for each section. He should be responsible for seeing that each member of his section sings his part correctly, and for stopping any kind of disturbance which may arise. Sometimes a bit of seemingly innocent mischief may grow into harmful disturbance if it is not promptly stopped.

The assistant.--The assistant will serve chiefly as accompanist, but if the organization is an a cappella choir, he will not be playing nearly all of the time, and may check the roll, and assist in other ways.

The roll.--The roll of the choir may be handled very much like that of a class, as described in Chapter VIII, except that for the choir, 4 X 6 cards are more convenient because they should contain considerably more information. Mimeographed cards may be given to choir members at the beginning, asking for names, addresses, and voice classification, which should have been determined beforehand by test. The same cards may have the desired information written on them in Braille, and may be held together with a paper fastener. If the entire roll is too large, it may be divided.

In addition to using paper clips for indicating tardies, an elaborate system of indications may be worked out for the assistant if it is desired. Various items may be indicated by placing the clip in different places on the card. The conductor should know if a choir member is chewing gum. No one can sing efficiently while chewing gum. He should know if anyone leaves before the end of the rehearsal period. If any other information is desired, it may thus be indicated on the roll cards. Each indication may be given a number which may be recorded in the permanent record. For example, "1" might mean that the student was tardy; "2," that he left before the rehearsal ended. If this elaborate plan of checking is used, it is better not to explain the details of it to the choir, it tends to create tension.

The blind conductor should set a very high standard for his choir, and maintain it in as free and easy an atmosphere as possible.

There are times in the work of every conductor when he must be severe, but in the case of the blind conductor, these times should be as few and far between as possible. Most of the time, it is possible to maintain the highest of standards without being severe, if one has the wisdom to do it. There are points at which the blind conductor will be more readily criticized than the sighted conductor for the same failures; two of these are the matter of severity in discipline, and failure of his organization to appear well in the matter of showmanship.

Stage Deportment

The deportment of the choir while it is on the stage is a matter of considerable importance. The blind conductor must not expect to achieve a good appearance with his choir just by expounding a few principles of conduct before the first performance. In the first place, he must have a very definite conception of how he wants the choir to appear. So far as posture and facial expression are concerned, the choir will reflect very largely what he does. It is very important, therefore, for him to do the right thing.

Something like the following conduct is desirable in a choir: If it is necessary for the choir to walk on and off of the risers in the presence of an audience, the going on and off should be rehearsed to the satisfaction of a sighted person who is able to make

appropriate corrections. There must be absolutely no conversation by choir members while they are on the stage. All eyes must be fixed upon the conductor during performance. Hands must be held freely at the sides, and under no condition, may one put his hand to his face during performance. At the end of a number, the choir must maintain strictly, its position and mood until released by the conductor. If a soloist or small group is performing while the choir is on the stage, no member of the choir may do the slightest thing which would deprive the performers of the center of attention. No articles of apparel, or jewelry which attract special attention may be worn. If scores are used, everyone must hold them in the same way.

People with perfectly good intentions will be slow to achieve the above technique. They will forget and look away from the conductor, put their hands to their faces, or talk. All of these things must be achieved by the blind conductor, however, and not in the spirit of a slave driver, but of good sportsmanship.

According to Williamson, the conductor must function both as a drill master and a conductor. [3] So long as he is teaching the music and the diction, he is working as a drill master. There is no need of conducting a number until it is well on its way to being learned. As soon, however, as the first numbers are ready to conduct, the conductor should begin to drill the choir on stage deportment.

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[3] John Finley Williamson, "Planning a Choral Rehearsal," The Etude, 69:18, May, 1951.

He should have the assistant observe the choir without calling names of offenders at first, but as the work progresses, and the time draws near when proficiency should begin to be achieved, the assistant may call names in a courteous way, by saying "Johnny, you looked away from the conductor," or "Mary, you put your hand to your face." If more strenuous measures become necessary, the matter should be handled privately. The conductor should be very careful not to embarrass choir members publicly.

Scores

The type of Braille score needed by the conductor will depend to a great extent on the situation in which he is working. If the choir is that of a strong music department of a college, it will not be necessary for him to write the music at all. A type of score which very adequately meets the needs of a blind conductor may be written somewhat as follows:

The words of a choral composition may be written together with all of the markings of expression, and any other desired annotations. After the title has been written, the number of the first page of the printed score should be centered in a line by itself, thus: "p2." In the next line, the signature should appear just as it does in all styles of Braille music. In the line following the signature, the words of the composition should begin. Indications

of expression are enclosed in the Braille signs ordinarily used for the purpose. If the composition is simple homophonic music, many times, one writing of the words and expression markings is sufficient. If, however, it is an involved polyphonic number like Kodaly's "Jesus and the Traders," the words and expression markings for each part will have to be written separately. This number, with a score of this type has been used successfully by a blind conductor. If the parts must be written separately, they must be written in order from the top downward, for one page only at a time. This makes it possible for the conductor to say "Begin with the tenor at 'And found in the temple' at the bottom of page 2." The number of each page in the ink print score should be centered in a line by itself. The free lines, with the exception of the centered numbers speed up orientation. Rest signs as used in Braille music may be written right in the line of words without causing confusion. If the soprano is out for eight measures, the Arabic numeral "8" should be placed in the line, followed without intervening space by the "whole rest" sign. If a voice enters on any count other than "1," the Braille numeral written in the lower level, (in the lower part of the Braille cell) should precede the first word to be sung. If a phrase begins on the last eighth of a count, the Braille sign for "and" should follow the lowered numeral. After the conductor has heard the number a few times, he will know it from the conductor, or listener's point of view, and as he reads the words, he will know what the music would be doing.

Most of the conducting of the blind conductor should be done from memory. No conductor, whether blind or sighted, should ask his choir to memorize its music, and then conduct from a score.

In the case of a very large work such as an opera, there is a type of score which may be used. It must of necessity be very brief and clear. It must be limited to titles of main divisions, signatures, beats on which sections begin, necessary cues for orchestra and singers, first lines of words, and number of measures in preludes, interludes, and postludes, as well as in main bodies of sections. The composition should be learned from a more detailed score, or from recordings. The importance of recorded material for the blind conductor in preparing his material cannot be over emphasized.

If the conductor needs a full score including music and words, he may use the style of writing described in Chapter VIII for preparing four-part material for sight singing. Eight-part music could as easily be written by using a parallel of eight lines instead of four, the first and second soprano being written in the two top lines, and the other parts in the natural order. The "soprano" sign should be used at the beginning of both lines of soprano. The other three signs should be used in the same way. In order to facilitate orientation, the measure number should occur in the margin before the first soprano line, all of the spaces in the margin before the tenor sign of the first tenor line should be filled with hyphens, and

one hyphen should occur without intervening space before the sign at the beginning of the first alto, and first bass lines. However, any conductor who has a choir capable of singing eight-part music, will also have an efficient accompanist, and will not need such a complicated score.

If the conductor needs to follow words in directing a large audience, either in church or community singing, he should write the words in small pamphlet form, as described in Chapter V, including only one hymn or song in each pamphlet.

The scores described in the present chapter are very convenient made up in pamphlets of the same type, only using the large size paper. It is important for the grain of the paper to run the right way for folding. Attention should be given to this matter in ordering.

The blind conductor will solve many of his problems by being very clear and definite in his instruction. For example, Harry Robert Wilson admonishes his students to demonstrate the tempo to be used in a number by singing and conducting, not by conducting alone.[4] Since the time of Christ, the greatest teaching has been done by example.

No choir can possibly surpass the musical and spiritual concept of its conductor. Let him, therefore, who aspires to choral conducting, build into his character and personality all of the greatness and

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Harry Robert Wilson, Lectures in courses in Choral Conducting, Teachers College, Columbia University, summers, 1948-49.

depth possible in the way of appreciation of his fellowman, and of the art of singing; and let him partake freely of the richness which great choral music provides.

CHAPTER X

OTHER SUITABLE AREAS OF WORK

There are several other areas in the field of music education in which the blind teacher may work as effectively as in the ones already discussed. Most of the vital problems connected with them have already been covered in previous chapters. A few remain for discussion here, however. [1]

Organ

In the main, the problems involved in the teaching of organ by a blind person are not too much unlike those encountered in the teaching of piano. The problem of stage deportment differs in that in the playing of church services, there is no projection of the personality. In concert, the conduct of the organist is the same as that of the pianist.

The problem of hand position and fingering should have already been worked out with the student at the piano. If the foundation at the piano has been thorough, the problem is reduced at this point.

There is, however, a problem peculiar to the organ, in connection with the position of the body required for executing the pedaling. The correct position, as well as the proper pedal technique should be demonstrated and explained by the teacher. This, together with

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[1] The writer has had no teaching experience in organ, stringed instruments, or wind instruments, neither in band nor orchestra, only as the orchestra is involved in light opera.

listening for musical results should solve the problem. If sighted assistance is needed, it should be provided. The fact that students of organ are usually quite advanced musically simplifies all of the problems.

Since the organ is of necessity a complicated mechanism, and since individual organs differ widely, it is very important for the teacher to be thoroughly familiar with the organ on which he teaches. If he is, he will have little difficulty in determining what the student is doing. Numbers of blind musicians have been very successful in the field of organ.

Stringed Instruments

In no phase of music education is bodily position and physical correctness more important than the playing of violin, viola, violoncello, and double bass. Blind teachers who have taught these instruments successfully, have relied to a great extent on demonstrating for the student. One teacher shows the student a picture of a violinist holding the instrument correctly, then asks him to compare his own reflection in a mirror with the picture. [2]

With the beginner, it is not difficult for the teacher to determine whether up, or down bow is being used, since the tone produced by the down bow is much stronger than that of the up bow. Another problem is the matter of keeping the bow straight while

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[2] Personal correspondence. Letter from August Liessens, Sorel, Quebec, Canada, August 9, 1951.

playing. An unsteady tone will be produced, however, unless it is straight.

Wind Instruments

The chief problems involved in the teaching of wind instruments have to do with position and embouchure. The solution lies in a thorough understanding of the technique of the instruments by the teacher, the maintaining of a high standard of accomplishment which cannot be attained without fairly correct technique, and sighted assistance where it is needed.

Very thorough preparation for one's work is the best compensation for any deficiency that may exist. Only to the extent that one has mastered the technique he is attempting to impart to others, is he able to teach by example and clear explanation.

Band and Orchestra

In working with amateur or student bands and orchestras, it is necessary for the conductor to know as much as possible about the technique of the instruments.

Conducting is fundamentally the same whether the organization is a band, an orchestra, or a choir. The giving of cues is somewhat more important in instrumental, than in choral conducting, since the score for a given instrument furnishes the player with no music

to follow while the instrument is not playing. Although the player is expected to count his measures of rest, the conductor is definitely expected to give him a cue at his next entry. The giving of cues does not present a serious problem to the blind conductor. If he is thoroughly familiar with the seating arrangement of his organization, and with the score, he can signal even a single player with definite accuracy.

The problem of stage deportment is slightly less difficult with the instrumental group than with the choral organization, but it is very important, and must be dealt with adequately. The blind conductor of a few years of experience will know what to expect in this respect, and what is required for an adequate solution to the problem.

Scores.--It will not be necessary for the conductor to have full scores in Braille. He may learn his material from recordings and prepare his own limited scores from dictation. They should be made up in the pamphlet form as described in Chapter V, using the large size paper. Each pamphlet should contain only one composition. These pamphlets will lie open flat on the stand, and may be read with the left hand during performance. Although it is possible to do considerable reading of Braille with the left hand while one is conducting, the left hand certainly cannot remain on the score all of the time. The blind person cannot rely upon his score as completely

as can the sighted conductor, because of the fact that one's location is much easier lost in reading Braille, and much more difficult to find. If, however, he is very familiar with the music, and with what is on the Braille page, he can use a limited score to great advantage, even while conducting. On the other hand, many of the great sighted conductors conduct from memory. There is no reason why the blind conductor should not do as much.

The score should be written out somewhat like that described in Chapter IX for choral conducting, only it should be kept as simple as possible. Obviously, there are no words as in choral music, with which to associate markings of expression. A single melody may be written out if it is desired; perhaps the better way, however, is to write no music at all, but simply to use measure numbers for indicating the location of the markings of expression. If a marking occurs on a beat other than "1," it should be indicated by an Arabic numeral in the lower level. A half beat, such as the last half of the second beat in a measure, may be indicated by the "and" sign following the lowered numeral, or a quarter beat, by an "a" following the "and" sign. A measure number should occur at the beginning of each line, and within the line after a skip of one or more measures. If markings occur in consecutive measures, the "measure bar" sign of "bar by bar," dots 1, 2, and 3, should be used to separate measures. All markings of expression, and all instrumentation should be included.

The leaving of a blank line on the Braille page between divisions is of great help in finding one's location. All letters and measure numbers placed in the printed score for purposes of location should be indicated clearly in the Braille score.

A working knowledge of form will be of great advantage. A blind conductor in conducting Gilbert and Sullivan's light opera "H. M. S. Pinafore" simply observed that the prelude to the second act was a three-part song form.[3]

Music History and Literature

The only problem in connection with the teaching of music history and literature which remains for discussion here is the handling of the phonograph. The operation of the phonograph presents no problem to the blind person. Because of the sensitiveness of his touch, both records and machine are quite safe in his hands; in fact, he will most likely scratch fewer records than the average person.

The teacher may use any one of several convenient plans for labeling records with Braille. Many records are offset slightly at the center where the printed labels appear. The number of such a record may be written in Braille on a very small piece of gummed tape, and placed on the "A" side of the record. This should not be done unless the record is thinner at the center than at the recorded area, on account of its interfering with the functioning of an auto-

[3] This was the experience of the writer.

matic record changer. A card file should then be prepared in Braille, giving the record number first, followed by all of the information on the printed label.

Annotations may also be written on gummed paper and pasted into record albums, or they may be written on sheets of Braille paper, and slipped into the albums with the records. The latter method may be used to advantage when records are borrowed from a library.

The annotations should indicate points at which new movements or divisions begin. If it is not practical to label each individual record, a sighted person should check the album to make sure that the records are in order. The teacher should also be sufficiently familiar with the work to detect any error in playing. Intelligent presentation will require no less familiarity.

Music Education Methods Courses

The only problem which remains to be discussed in connection with the teaching of music education methods is the need of the teacher for actual classroom experience. If he is to teach a course, for example, dealing with the teaching of music in grades 1-6, he should have some experience in working with children of these grades. Not a great deal will be required, provided the children respond favorably. If they do not, something is wrong, and will have to be corrected.

Many institutions of higher education maintain demonstration schools in connection with their departments of education. The blind teacher who is so fortunate as to find himself with the opportunity of teaching music education methods courses in such an institution, should simply request the privilege of doing sufficient work with the children in the demonstration school to prove that his approach is practical and workable. The room teacher should be asked to remain in the room and assist, so that the blind teacher would be responsible only for the teaching of the music. If his methods of approach are anything like correct, the children will respond to him so enthusiastically that he will feel that his work with them is the easiest teaching he ever attempted.

The fields of music education methods, music history and literature, and music theory should offer excellent opportunities for the blind teacher who is well qualified and prepared. The problems which they present are not difficult of solution. These areas should be seriously considered by those who are engaged in the education of the Blind. Everything possible should be done to prove to sighted educators, and employers of teachers, that a blind person can work effectively in these fields. Let it be remembered, however, that one must strive for the ultimate in qualification and preparation.

CHAPTER XI

ADMINISTRATION

Administration presents no problem peculiar to the blind, but the presence of blindness would tend to emphasize inefficient administration on the part of a department head, or an administrator in any other capacity. The blind person whose privilege it is to head a department, or to assume administrative duties of any other kind, should prepare himself as thoroughly as possible for his task.

In most colleges the dean is responsible for co-ordinating all instruction, and the department head is responsible to him for the details of his own department. As in teaching, a manifestation of a great deal of interest in people, and of genuine concern for their wellfare will go far toward solving a great many of the problems.

Functions of the Department Head

The position of administration in which a blind musician is most likely to find himself is head of the department of music of a college or university. The department head is responsible to the administration, to the other members of his staff, and to the students of his department. He should look upon himself not as one who occupies a position higher than those of his fellow staff members, but as one whose responsibility it is to co-ordinate the work of

teachers and students so that a maximum of results will be brought about. With the assistance of his staff and his students, he works toward the establishment of conditions most favorable to the development of the students.

The department head and the administration.--The aims, purposes, and ideals of institutions of higher learning vary considerably with their location, the needs of their clientele, and the objectives for which they were founded. Administrative officers and department heads alike should have these aims, purposes, and ideals clearly defined, should be wholly in sympathy with them, and should work diligently for their accomplishment.

Boards of regents, administrative officers, faculty members, students, and maintainance workers of an institution, all, should have a voice in the formation of institutional policies. With such opportunities come great responsibilities. It behooves every member of an institution to fill his place well, whatever that place may be.

A department must function as a part of a larger whole. In order for it to operate smoothly as such, the department head must work in very close co-operation with the administration. He should understand thoroughly the standards maintained by the institution, and should co-operate in every detail with each of the ad-

ministrative offices in making his department an asset, and not a liability.

The department head co-operates with the administrative officers of the institution in the selection of members of the staff of his department. This is a most important function, and one which should receive most careful consideration.

The department head and his staff.--It is not the function of the department head to dictate specifically how the teaching in the department is to be done. To do so would take away the initiative of the individual teachers. It is his responsibility rather, to guide in the establishment of a situation in which everyone concerned can do his best work. Teachers who have established themselves by winning their tenure in the institution after several years of successful teaching, should have a great deal of freedom. It is not necessary for their work to be personally supervised and inspected. Inefficient teaching on the part of a staff member inevitably becomes common knowledge in an institution.

The mental health of the teacher is a matter to which both the administration and the department head should give very careful attention. The teacher has the right to believe that he can fulfill his mission effectively. By believing that he is capable of accomplishing what he has undertaken, and by working diligently to that

end, he succeeds. He should be protected from anything which would cause him to doubt himself, or to feel inferior. He should be helped to realize always, that being human he has weaknesses that should be strengthened, and that he has within him the power to strengthen them. No excellent teacher will ever feel that he has fully attained, neither will he feel that he cannot by diligent application of his powers draw nearer and nearer to his goal.

To the beginning teacher, the department head should be able to give both assistance and assurance. The beginning teacher should have closer supervision than the established teacher, both for his assistance and his protection. Most institutions have a probationary period through which the teacher must pass before he is given tenure. This period is most important both for the teacher and for the institution. In it, the selection of the teacher is being completed, and he is being inducted into the institution. Even during this period, his initiative must not be taken away from him, but he must receive all the assistance possible, in the wisest manner possible from the head of his department.

The department head and the students.--The head of a department of music is not expected to be a guidance expert who would be capable of devoting his entire time to the guidance program of an institution, but he should be prepared to work in close co-operation with such a specialist. He must be able to perform important functions in the

field of guidance for his students.

There are two major functions of guidance: Normal, well adjusted students must be helped to remain well adjusted, and maladjusted students must be helped to become well adjusted. Both are very important. Well adjusted students remain so when they work in an environment where assurance and encouragement, and challenge are properly balanced. Maladjustment results from a diversity of causes. In most cases, however, there is hope if efficient guidance is available.

The head of a music department has great responsibility in helping the student to determine whether music is a suitable field for him. Many times, a student will fail to realize that his limited background would make it impossible for him to complete the college course in the allotted four-year period. A student may not have sufficient musical aptitude to justify his selection of music as a profession. These and other problems of students present great responsibilities and great opportunities for service to the department head. The blind person who has the good fortune to become head of a college department will in all probability have had the privilege of doing considerable study in the field of guidance. He should avail himself of the unique opportunity of working with the guidance staff of the institution in behalf of the physically handicapped students, both in, and out of his department. Principles of overcoming

handicaps are largely the same regardless of what the handicap may be, and the person who has had the experience of overcoming a handicap is in an excellent position to give assistance to one in a similar situation. Most institutions and departments of guidance will welcome such assistance. Physically handicapped war veterans alone make up a sizeable group of students in institutions of higher education.

Whether in the field of administration or teaching, let the blind person give diligence first of all, to qualify to the best of his ability for the work he has undertaken. Then, let him make the most thorough preparation possible. Let him have, and manifest deep and genuine interest in his fellow man; and last of all, let him work diligently. "Whatsoever thy hand findeth to do, do it with thy might." [1]

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[1] Ecclesiastes 9:10.

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